WILLIAMS

GRADUATE PROGRAM
IN THE HISTORY OF ART
OFFERED IN COLLABORATION WITH
THE CLARK

ACADEMIC YEAR 2009–10

Newsletter
Greetings from Williamstown. I hope you enjoy our latest newsletter, which enters its second year of redesign. Once again we have tried to convey a sense of our curriculum and experience here from the students’ point of view. And once again it is a great pleasure to be able to highlight news and accomplishments of our distinguished alumni, who now number well over four hundred.

All of the many photos that follow generally show our students smiling, and indeed often they are. But don’t let that fool you; sometimes it is indeed just a pose. Our program is extraordinarily demanding, both in terms of academic and non-academic commitments. We are blessed in Williamstown with an extraordinarily rich field of art historical activity, and our students till that field with gusto. But let me assure you, from the classes to the language instruction to the internships and to the symposium, the graduate student experience is at once enthralling and exhausting. I remain full of admiration for the enthusiasm and commitment that our students demonstrate, month after month, year after year.

We continue to enhance the curriculum with new features designed to assure that the program’s academics remain second to none. Beginning this year, for example, we are introducing a required course in expository writing, which we believe will dovetail nicely with the program’s established commitment to public speaking, and with a view to forging a new generation of public intellectuals in the visual arts. We are also continuing to vary our winter-study trips: last year, Sicily, Naples, Rome, Florence, and Venice, thanks to the kind participation of Michael Cole, E.J. Johnson, and Tom Loughman ’95. Next year: Greece, and Paris too, in the company of Elizabeth McGowan and myself. This will be my own first trip to Greece, and needless to say I’m thrilled (and thrilled to have such a guide as Liz).

This past year I had the opportunity to meet program alumni in Los Angeles and in Houston—on each occasion, and thanks to the assistance of graduates in each city, we were able to put a group event together and trade stories, recollections, and advice about the program’s past and its future. I look forward to working with you on more such events in the years to come.

On a final note, many thanks to our student authors, who have spent so much effort putting the elements of the newsletter together, and to Maggie Adler in particular, for helping to assure those authors sing in pleasing harmony. And a word of special thanks to Marc Simpson, Graduate Program associate director, for his own substantial labors over the newsletter content and design—I know you will enjoy the result!
Congratulations to the Class of 2010!

The Class of 2010 on the day of their Graduate Student Symposium
Back row: Brooks Rich, Charles Changduk Kang, Kjell Wangensteen, Bree Lehman, Alice Isabella Sullivan, Emily Arensman, Jamie Rosenow
Front row: Elizabeth Tunick, Sara Woodbury, Rong Zhao, Erika Cohn, Gillian Pistell, Laura Lesswing, Katia Zavistovski (photo: Juan G. Baena)
Jay sent news of two awards that she received this past year: from her alma mater, the Sanctae Crusis Award for Outstanding Professional Achievement from the College of the Holy Cross; for a press release on the award, see www.holycross.edu/publicaffairs/press_releases/2009-2010/sanctae_crucis_10. Her peers and colleagues in the Association of Art Museum Curators voted her exhibition Becoming Edvard Munch: Influence, Anxiety, and Myth (done while she was still at the Art Institute of Chicago) the Outstanding Exhibition of 2009 in the Central Time Zone; for a press release, see www.artcurators.org/news/42043/2009-AAMC-Awards-for-Excellence-Announced.

Michael continues to lead the Clark’s expansion project, which will be completed in 2014 with a new Visitor, Exhibition, and Conference Center designed by Tadao Ando and major renovations to the museum building and the Manton Research Center by Annabelle Selldorf (the Clark will remain open throughout the construction period). The Clark has been deeply involved in coordinating two summer shows, Picasso Looks at Degas and one of the Institute’s first exhibitions featuring contemporary art, the Juan Muñoz show at Stone Hill Center, co-curated by David Breslin ’04. Michael recently stepped down after two years as President of the Association of Art Museum Directors (AAMD). During this time AAMD recruited a new Executive Director, implemented new cultural property guidelines (and launched an object registry on its website), refined and reinforced AAMD’s policy on the practice of deaccessioning works of art, all as its membership adopted a new strategic plan in June 2010 that will guide the organization in the coming years. Michael has also been active in fostering cultural exchange between the U.S. and other nations, testifying before the Cultural Property Advisory Committee in November 2009 on the current state of cultural relations with Italy, attending the Holocaust-Era Assets Conference in Prague, and holding several meetings with the cultural ministries in China and Italy to promote the exchange of long-term loans of objects to U.S. museums. Michael serves on the National Committee for the History of Art and remains a trustee of various organizations including AAMD, the American Academy in Rome, the Amon Carter Museum, and MASS MoCA. He continues to teach the “Museums: History and Practice” course in the Graduate Program.

“Another busy, challenging, and interesting year flew by with great classes, great students, and the two French 511 and 512 manuals done and waiting to be reviewed. Teaching one course on Albert Camus and another on Senegalese fiction at Bennington College was also extremely rewarding. I had the pleasure of translating materials for Ronna T. Ostheimer’s ‘Responding to Art Involves Self Expression’ (RAISE), an alternative juvenile sentencing program, which was presented in France. And I continue to be active with such professional associations such as the American Association of Teachers of French and the Foreign Languages Academic Alliance of Berkshire County, organizing a day long in-service for area World Languages teachers this fall. I am also very pleased to announce that I will be teaching two Williams College undergraduate courses in spring 2011: ‘Intermediate French’ (RLFR 104) and ‘Advanced French’ (RLFR 106).”

“Here’s ‘What I did Last Year’: After my Mirror, Window, Telescope book was published in February, 2009 (it’s selling very well actually; already returning my biggest royalty earnings ever), I decided to set
aside my interest in Renaissance Italy and Ancient Mexico for a while, and turn my attention to something more local. In fact, I’ve just finished writing *A Hasty History of Williamstown during the French and Indian & Revolutionary Wars*, in sixteen installments now posted on the website http://southwilliamstown.org. It’s not intended for book publication, but rather only for cyber distribution—free to anyone who sends me a blank CD disk [we have also distributed it via pdfs on the Listserv—ed.]. While this project is quite a diversion from standard art history, I do make generous use of images to clarify and enliven the story. Williamstown indeed was an active witness to those extraordinary events leading to the founding of the United States. In fact, not only the original hunting grounds of the ‘Last of the Mohicans’ but the first overnight stop of Benedict Arnold on his way to fame and infamy during the American Revolution. I gave a lecture in June about this at our House of Local History, entitled ‘Benedict Arnold Slept Here, but Williamstown Need Not Be Ashamed!’ Another local project that garnered my interest was the closing last summer of Saint Raphael’s Catholic Church on Cole Avenue. It formerly served a once-prosperous community of French Canadians who came here at the turn of the twentieth century to work in the textile mills. When the latter closed after WWII, the community dispersed, leaving behind an empty church filled with all their nostalgic Francophone memorabilia (now to be converted into secular condominiums). My wife, Dottie, and I were able to retrieve a beautiful stained glass window depicting Saint Raphael himself, with his characteristic staff and medicine bottle as attributes of his mission as patron saint of pilgrims and wanderers—immigrants in a foreign land—just as were the old French Canadian parishioners. That’s quite a story too—‘Saving Saint Raphael’—and I was invited to tell it during a conference having to do with ‘Transforming Images’ at the University of Colorado in April. The window has now been donated to our House of Local History where it hangs in the sunlight, beautifully illuminating the section of the museum devoted to the memory of that once vibrant ethnic community. Finally, I did give one traditional art historical lecture—well, sort of. In March, I was invited to address the graduate art history students’ association at the University of Indiana. I chose to rehearse for them one of my old favorite topics, ‘Sacred Violence: When Even Artists Encouraged the Death Penalty.’ Lots of grisly pictures. Probably not the most comfortable subject for the students to contemplate just before their evening banquet.”

**MARK HAXTHAUSEN** “Two short essays on the Bauhaus appeared in exhibition catalogues: ‘An Architecture of Light: Lyonel Feininger’s Viaduct’ for the Berlin exhibition *Bauhaus A Conceptual Model*, and an essay on the Walter Gropius/Lyonel Feininger Bauhaus Manifesto appeared in the catalogue for MoMA’s exhibition *Bauhaus 1919-1933: Workshops for Modernity*. In October I served as discussant for a section of that exhibition at the scholars’ day. I also published a review of *Carl Einstein im Exil. Kunst und Politik in den 1930er Jahren*, edited by Marianne Kröger and Hubert Roland, in the online journal *Sehepunkte*. In April I spoke at Columbia University at a symposium honoring my Doktorvater, Ted Reff, on the occasion of his 80th birthday. My paper was ‘Fictions of Facial Representation: Paul Klee’s Portraits.’”

**GUY HEDREEN** Guy reports that, in the last year, he had two essays appear in print: “Achilles beyond the Iliad,” in *Heroes! Mortals and Myths in Ancient Greece*, Charles Dibble, ed. (Baltimore: Walters Art Gallery, 2009); and “Ambivalence, Athenian Dionysiac Vase-Imagery, and the Narrative of Human Social Evolution,” in *Hermeneutik der Bilder: Beiträge zur Ikonographie und Interpretation griechischer Vasenmalerei*, Stefan Schmidt and John Oakley, eds. (Munich: Corpus Vasorum Antiquorum, Deutschland, Beiheft, 2009). He also delivered four papers: in November 2009, “Vase-Painting and Narrative Logic: The Death of Troilos between Greece and Etruria,” at the National Museum of Denmark, Copenhagen; in January “Achilles Beyond the Iliad: New Work,” delivered at the Scholars’ Day accompanying *Heroes: Mortals and Myths in Ancient Greece* at the Walters Art Gallery in Baltimore; in March he delivered the keynote address, “Bild, Mythos and Ritual: Choral Dance in Theseus’ Cretan Adventure on the François Vase,” at the Boston University Graduate Student Conference; and in April he spoke on “Historicism Modern and Ancient on the ‘Lenia Vases’,” at “The New Antiquity: Art and Archaeology Now” conference at the University of Chicago.

**MICHAEL HOLLY** Michael sends “a little something” about her recent activities, which include “finishing a book entitled *The Melancholy Art* for Princeton University Press; running Mellon seminars in Estonia and the Czech Repub-
lic; lecturing or speaking at the National Gallery of Sweden in Stockholm, at the Visual Studies Conference in London, at the Anniversary Celebration of the Visual and Cultural Studies Graduate Program at the University of Rochester, at the University of Guelph, and at CAA’s 100th anniversary celebration; chairing the review committee of Yale’s History of Art Department; serving as CAA Reviews editor, and sitting on the CAA Publication and Strategic Planning committees; along being a trustee of the National Humanities Center and the Council of Library and Information Resources.”

**E. J. Johnson**


**Karen Kowitz**

“February 4, 2010, marked my 25th anniversary with the Graduate Program. That means I’ve been privileged to know 28 classes of our fabulous students. For those who knew me when my own kids were little, here’s an update. Spencer graduated summa cum laude from Gettysburg College in May and has a 2-year graduate assistantship at Robert Morris University in Pittsburgh. Marta is a senior in high school(!) and has been actively considering her college options. More—when THAT is decided.”

**Peter Low**

In April last year Peter gave a paper on visual modes of communication in Cluniac monasticism—and on the relationship of the visual to oral performance, in particular—at an interdisciplinary conference on monastic modes of communication in Boulder, Colorado. He has also been working on an article on the issue of innovation in monastic art of the Middle Ages and on a book, tentatively entitled *Building a Dwelling Place for God: The Narthex Portals at Vézelay and Ephesians 2:11-22 in Medieval Art.*

**Elizabeth P. McGowan**

Liz reports that she continues to be obsessed with death—but only that in the ancient world. She gave a paper on burial mounds as envisioned by Greek vase painters, entitled “Tumulus and Memory: The Tumulus as a Locus for Ritual Action in the Greek Imagination” at a conference in Istanbul in June 2009: “Tumulistanbul 2009: Tumulus as Sema.” The paper will be published in the proceedings of the conference later this year. She also gave a paper entitled “Repetition, Reflection and Intergeneration Storytelling on Attic Grave Stelai of the Fourth Century, B.C.” at CAA in February of this year and was in Athens over the summer expanding the paper into an article. In addition to teaching in the art department this spring she served as adviser to Erika Cohn for her qualifying and sympotic paper which was based, ultimately, on Erika’s work on Clarence John Laughlin for the graduate seminar on Monuments in 2003. “So far,” she writes, “that seminar has yielded 4 QPs. This might be the last. . . . George and Rose are now 12 and 14, respectively, he closer to nature, she to culture.”

**Marc Simpson**

“I had the fun of framing the year with Winslow Homer events. In the summer of 2009 I taught in an NEH Summer Institute organized by the University of Massachusetts, Dartmouth: “Maritime America in the Age of Winslow Homer.” The participants spent a day with me here in the Clark’s collection of Homer works, and then we all spent several days together in Portland and Prout’s Neck. In July 2010 I was back in Portland, participating in the celebratory symposium ‘Winslow Homer: The Poetics of Place,’ marking the end of the first phase of the Portland Museum’s restoration of Homer’s studio at Prout’s Neck. I spoke on ‘Winslow Homer: Away from the Front and Far from the Sea’; Jenny Greenhill ’00 was one of the other speakers. In between these Homeric times, I had an essay and a review on Sargent published: ‘Bladders and Blue Shadows: Neapolitan Children Bathing,’ in *Sargent and the Sea*, an exhibition catalogue organized by Sarah Cash ’86 for the Corcoran Gallery of Art; and a review in the *Burlington Magazine* (April 2010) of the most recent volume of the Sargent catalogue raisonné. I also got to talk about Sargent in connection with the Clark’s exhibition *Giovanni Boldini: The Place to Learn Painting: Sargent (and Boldini) in Paris* (April 2010). In October I had the honor of presenting the Joseph S. and Ethel B. Atha Lecture at the Nelson-Atkins Museum of Art, speaking on ‘Whistler, Inness, and the Art of Painting Softly.’ In
May, I lectured for the Art Institute of Chicago’s Antiquarian Society on ‘Innovative Nostalgia: Thomas Eakins and the American Past.’ My second term on the Visiting Committee for the Smith College Museum of Art came to an end, but I filled the gap by joining the Board (with the position of Clerk) of Amherst Early Music, and I continue to work with Jamie Franklin ’05 on his Bennington Museum: Regional Artists Advisory Committee.”

John Stomberg “caa.reviews published my review of the exhibition A Room of Their Own: The Bloomsbury Artists in American Collections, an exhibition co-organized by the

Johnson Museum of Art at Cornell University [organized by Nancy Green ’84] and the Nasher Museum at Duke University; MASS MoCA commissioned my essay ‘Postures of the Dream: Leonard Nimoy’s Secret Selves’ for their upcoming exhibition on Nimoy’s recent photography projects. I taught a new class for the Art Department titled ‘Photography and Modernity in the United States, 1880-1950,’ offered in conjunction with my Edward Steichen: Episodes from a Life in Photography exhibition. My other exhibitions this year were: Ralph Lieberman: Photographs and Photography at the Frontier of Physics and Art.”

Robert Sterling Clark
Visiting Professor in the History of Art

The appointment of Clark Visiting Professors brings distinguished and engaging faculty to the Williams campus, expanding the roster of courses and the experiences that the Art Department and the Graduate Program are able to offer.

Michael Cole
Maggie Adler ’11

Williamstown is grateful to Michael Cole who returned for the year to his one-time home. Michael’s first extended stay in the Berkshires was as an undergraduate philosophy major at Williams College, where, in addition to his academic pursuits, he excelled as a classical pianist. A specialist in 15th-, 16th-, and 17th-century sculpture, painting, and printmaking, Michael recently left his position at the University of Pennsylvania to begin as a professor at Columbia University.

A true renaissance man, Michael has published studies on the use of sculptural materials, on art and science, on visual poetics, and on the formation of the artist in the early modern period. Recent projects include contribution to an anthology on idolatry, as well as articles on Bernini’s Apollo and Daphne and on the reception of Leonardo’s Treatise on Painting by late 16th- and early 17th-century sculptors. Michael has most recently turned his attention to architecture and urbanism.

The first-year graduate students were delighted to sojourn through Naples, Palermo and many exotic locales in between with Michael and his intrepid wife, Madeleine Viljoen, who time and again proved that their knowledge of Italy extended far beyond merely its artistic treasures (not least including its culinary delights, as well). Post-Italy, many of us found ourselves sipping on espresso, seeking to relive memories of our voyage with Michael and Madeleine, and wishing that Madeleine could have joined us here in Williamstown full-time.

Michael’s two thematically based courses, one on the nature of portraiture and the other a study of richness and poverty in the materials and subject matter of art, though firmly rooted in the art of the Renaissance, inspired projects ranging from the ancient to the contemporary. The courses and final projects urged us all to draw correlations between Tintoretto and WPA murals and to consider connections among the art of the Renaissance, Dorothea Lange, conceptual art, Brancusi, Rauschenberg, and many more unlikely bedfellows! We thank Michael for acting as fearless leader and for the creative inspiration of his courses.
OBITUARY

Florence “Polly” Hamilton

Florence "Polly" W. Hamilton, widow of Graduate Program founder George Heard Hamilton, died on 22 March 2010. She was born in New York City in 1917 and graduated from Bryn Mawr College in 1938. She then matriculated at Yale University, receiving her Ph.D. in 1948 for the dissertation "The Early Work of Paul Gauguin: From Impressionism to Synthetism." Alumni from the early years of the program will remember her as a hostess (as in the snapshot of the graduation lunch of 1974) and spirited interlocutor (as with Tara McDowell at the Hooding Ceremony of 2002). She supported art institutions in New Haven, New York, and Williamstown. Her activities throughout the latter community—particularly the initiation of the local Hospice organization—demonstrate the call she felt to help others. The Graduate Program extends condolences to her family, children Jenny LaCasse and Rick Hamilton and to their families.

GRADUATE PROGRAM

News

GRADUATE STUDENT PROSEMINAR

LIZ TUNICK ’10

The Proseminar Committee began in September 2008 to encourage students to assume responsibility for designing programs to further their own intellectual inquiry and interests. Proseminar programs aim to engage with ideas and themes that might not necessarily make it into our usual academic activities. Part of the impetus was to help us push beyond our coursework and the scholarly discussions that are organized by the different museum and academic communities here.

This year’s Committee hosted one event during each semester. On Saturday, October 18, 2009, students attended the Eclipse Mill Gallery and Open Studios in North Adams, MA. Approximately 30 to 40 artist studios were open to visitors, who had the opportunity to speak with artists about their work, which ranged in media from oil to prints to collage to paper-making to jewelry and to clay. After visiting the studios we met with the curator of the ground floor gallery’s space, Julie Seitel. Fourteen graduate students joined in the discussion with Julie and four of the resident artists, during which she told us about the history
of the Mill, as well as about the three shows she has curated for the gallery. The discussion also turned to the role of galleries, the interpretation/misinterpretation of artists’ work (and the frustration that comes along with it), and the importance of understanding the practice of art when being an academic.

On Friday, April 23, 2010, Charles Kang ’10 and Amy Bridgeman ’11 gave a gallery talk to sixteen classmates about their work on the exhibition Works as Progress/Works in Progress: Drawing in 18th- and 19th-Century France, which brought together works from the Williams College Museum of Art collection with those of Paul Tucker, Professor of the History of Art, UMass Boston, WCMA Visiting Committee Member, Clark Visiting Professor in the fall of 1989, and Williams College Class of 1972. We had the opportunity to have a private “look” at the exhibition with our classmate curators, as well as a chance to speak with Dr. Tucker about his collecting practices and experiences as an art collector.

OTHER ACTIVITIES AND EVENTS

Other activities in the Graduate Program included a discussion on November 10 of how best to make decisions about Ph.D. programs and applications, with Clark Fellow S. Hollis Clayson and Clark Visiting Professor Michael Cole responding to questions.

In January, Lisa Corrin and her staff at WCMA organized a trip to New York City for those second-year students who were able to break away from their Qualifying Paper work for visits behind-the-scenes at museums, galleries, and with private collectors (and, as at right, the not-so glamorous public transport system). Here a part of the group was joined by alumna Layla Bermeo ’09, second from right.

ALUMNI SOCIETY/GROUP DISCUSSION BOARD ON THE WEB

This spring Marc Gotlieb sent out a note to alumni about a major upgrade of Williams College Society of Alumni website (the society homepage is at [http://alumni.williams.edu/](http://alumni.williams.edu/)). It now includes such members-only features as an elaborate alumni directory, regional and professional affinity groups (often aimed at organizing events), and non-moderated discussion groups to provide opportunities for social interaction and career networking. We have easy-to-use instructions about How to Access the Alumni Web Community, which outlines how you can go about gaining access to these benefits of membership. Diana Linden ’87 has already set up a discussion group, arthistorians@wlcgroups.alumniconnections.com. To enroll in this or any of the other activities and opportunities that the Society has on offer, log on to the site. If you need another copy of the How to Access the Alumni Web Community sheet that accompanied Marc’s spring note, email Marc Simpson at msimpson@williams.edu.
MUSEUM ACTIVITIES

There were three big news items from the Clark this year. The summer exhibition *Picasso Looks at Degas* brought almost as many people to the Clark as any exhibition in the Institute’s history; it ranks second in attendance with over 100,000 visitors, 5,000 of whom came to Family Day activities.

*Juan Muñoz*, co-curated by David Breslin ’04, is one of the first shows of contemporary art to appear at The Clark in many years. It filled the galleries at Stone Hill and lent an edge to some of the traditional spaces of the 1955 Building, too.

On a more permanent front, construction has begun for the second Tadao Ando addition on the campus. Williamstown’s own Big Dig is underway! For pictures, see the newsletter’s inside back cover...
RESEARCH AND ACADEMIC PROGRAM
CAMRAN MANI ’10

Between the Research and Academic Program and the Graduate Program a dynamic stream of intellectual excitement flowed this year. A motto adopted by certain first-year students evokes its texture—and the enthusiasm with which it was greeted: Embrace the froth! (appropriately, the motto came from a RAP-sponsored talk that unsettled many a familiar notion of art history—one by Peter Galison, Professor in History of Science and Physics at Harvard, on the “frothiness” of historical time). The “froth” RAP churned up with the Graduate Program was varied, memorable, and sometimes extremely challenging but always embraced by the graduate students. RAP programs fueled dialogue and helped orient the graduate students’ research throughout the fall and spring semesters. Among the most thought-provoking events was the colloquium jointly sponsored by the Clark and the Council on Library and Information Resources (CLIR), “Who are we? Where have we come from? Where are we going?” that convened a diverse panel of experts to interrogate the trajectories of art history as an academic discipline. Students of the Graduate Program listened in and, after the formal proceedings, convened a second art-historical colloquium of sorts, with another group of first-year graduate students who had come for the event from Yale University: the Yale students were invited to Fort Hoosac for pizza, beers, and an additional round of lively conversation that set the tone for a year of intense after-hours debate.

Other events that galvanized debate long after they ended were the Clark/Getty workshop, “Contemporaneity” (pictured above); the Clark symposium, “Is Paris Still the Capital of the Nineteenth Century?” and the Mellon Curator Roundtable on the Carnegie Museum of Art’s forthcoming Teenie Harris retrospective. At these events graduate students were able to converse with scholars of different stripes as the scholars themselves worked out their own views on issues including the “heterochronicity” of artistic production, the legacy of Manet’s modernism, and the identity politics of exhibition making.

The intellectual life of the Graduate Program also benefited from interaction with the Clark Fellows: Martin Berger, S. Hollis Clayson, Thierry de Duve, Hagi Kenaan, and Branko Mitrovic, in the fall; Judith Brodie, Wanda Corn, Etienne Jollet, Miguel Hernandez-Navarro, and Larry Silver, in the spring; and Mary Roberts (the Clark-Oakley Fellow), throughout the year. Each of the fellows gave a lecture and afterwards led an informal discussion over lunch, all of which the graduate students were invited to attend. In keeping with tradition the fall fellows were invited to Michael Holly’s first-year seminar “Methods of Art History,” and in turn they participated in question-and-answer sessions, first, on the methodologies that are near and dear to them and, second, on the real-life circumstances that informed their critical perspectives. These Q-and-A sessions prompted a number of candid and provocative answers, among them Hagi Kenaan’s reflections on the ethics of turning away from images and, in a more exuberant vein, Thierry de Duve’s “mayonnaise” theory of art, which stressed that “with mayonnaise, as everyone knows, you need a little sleight of hand!” Additionally, in the spring, one fellow, Larry Silver, participated in the process of reviewing second-year students' qualifying papers, serving on the committee for Kjell Wangensteen’s essay, “The Art of Observing: Samuel van Hoogstraten and the Rhetoric of Illusion.”

Three graduate students also held work-study positions sponsored by RAP: Camran Mani, Gillian Pistell, and Sarah Van Anden. In addition to providing the fellows with assistance in matters of research, these students facilitated aspects of numerous events—the colloquia, symposia, and roundtables, as well as a Clark Conversation with Bisi Silva, curator and founding director of the Museum for Contemporary Art, Lagos, Nigeria, moderated by Mellon Assistant Director Natasha Becker. Following Mark Ledbury’s announcement that he would be leaving his position as associate director for one as director of the Power Institute at the University of Sydney (we’ll miss you, Mark!), RAP also embarked on a search for a new associate director (Melina Doerring ’09 held down the fort in the interregnum). In the search process, too, the graduate students were involved. They were invited to attend and submit reactions to a sequence of informal talks by three finalists for the position at which the finalists addressed, among other matters, their visions for RAP programming in the future, their scholarly interests, and their senses of where the discipline of art history will go in the future.

The happy end-result of the search is that the Graduate Program will have within its community Aruna D’Souza, who begins as the new Associate Director of RAP in August 2010. Aruna is a scholar of diverse interests—including turn-of-the-century European modernism and contempo-
rary art on a global stage—who was until recently Associate Professor of Art History at SUNY-Binghamton. With her arrival the Graduate Program looks forward to further intellectual stimulation from RAP and, at the same time, beginning a new chapter in the two programs’ ongoing relationship.

**MUSEUM WORK-STUDY PROGRAM**

**JHARI DERR-HILL ’10**

Students working at the Clark this year assisted in many of the museum’s dynamic projects. The worthwhile responsibility that characterizes work-study positions at the institute are a testament to the mutual investment of the Graduate Program and the museum in fostering fruitful experiences. All of the museum-oriented work-study appointments at the Clark this academic year incorporated some curatorial work that will have bearing on future exhibitions and installations.

Alongside Manton Curator Jay Clarke, Brooks Rich ’10 and Nancy O’Connor ’11 prepared the Print Study Room for visiting classes and scholars as well as conducted research on recent acquisitions and prospective purchases. They each also took advantage of regular opportunities to handle and view works of art for personal edification. Their experiences with the collection’s prints by Albrecht Dürer were especially outstanding, and their research will be applied to a forthcoming exhibition of the Old Master’s work. Ultimately, Brooks and Nancy gained a more intimate knowledge of prints, photographs, and drawings representing over 500 years of European and American history, some of which were newly familiar. For Brooks, the 2009-10 academic year was his second working in the Print Study Room. In 2007-08 he had interned under former Manton Curator Jim Ganz ’88. His previous experience with the Clark and the Manton Collection enabled him to co-curate an exhibition this past fall that focused on John Constable and artists who worked in his manner.

When Alice Sullivan ’10 leaves the Clark this fall for the University of Michigan she will have a diverse record of experience with the museum. She has worked as a curatorial intern for Senior Curator Richard Rand, assisting on the exhibition *Pissarro’s People*, planned for the summer of 2011. For the greater part of the year Alice was Research Assistant to Visiting Clark Professor Michael Cole (undergrad ’91). This summer she is working for Mattie Kelley in the Registrar’s Office.

Elizabeth “Liz” Tunick ’10 also leaves the Clark this year with curatorial experience. She spent her second year in the curatorial division working for Richard Rand on the Clark Masterpiece tour, slated to open March 2011.

Jhari Derr-Hill ’11 spent the spring of 2010 as a Publications intern fact checking essays to be published in a Clark book entitled *The Migrant’s Time*. For the summer she is an intern for Richard Rand and Curator of Decorative Arts, Kathy Morris.

**NEW APPOINTMENTS**

**ARUNA D’SOUZA**

**MAGGIE ADLER ’11**

The Clark has recently welcomed back a former fellow as the new Associate Director of the Research and Academic Program. Dr. Aruna D’Souza, a noted scholar of 19th-century French art and feminist art history, returns to Williamstown from her most recent position of Associate Professor of Art History at SUNY Binghamton. The author of *Cézanne’s Bathers: Biography and the Erotics of Paint*, Aruna has written and lectured extensively on a breadth of topics both historic and contemporary. While a Clark Fellow, she conducted research for *Open Secrets: Intimacy Between Street and Home in Nineteenth-Century Paris*, a study of how burgeoning technologies created new feelings of closeness that influenced the art of the period.

When asked why she was excited to join RAP, Aruna noted, “I have been itching to get involved in facilitating discussions about the methodological, theoretical, and cultural factors that shape our discipline. I’m excited to be able to foster conversations by organizing symposia, conferences, colloquia, and workshops, to be able to imagine ways to bring new voices together with established scholars to forge a new direction for the discipline as well as to mine the best parts of our scholarly tradition. The challenge for me personally is adjusting to an administrative role after being in academe for all these years; 9 to 5 is a completely new schedule for me!”

Undoubtedly Aruna will add yet a powerful voice to the program’s strong curriculum in 19th-century art. As a feminist scholar and a critic of contemporary art, she hopes to provide a new approach to the material. “Ultimately, I enjoy teaching courses that focus around a particular conceptual question, in which answers can come from a variety of time periods or geographical areas, so that in my classes people interested in Italian Renaissance art can have genuine conversations with people interested in European postwar art because they are not so rooted in their own periods.” We look forward to learning from you and with you, Aruna!
THE GRADUATE PROGRAM AND
WCMA

MUSEUM ACTIVITIES
AIMEE HIRZ ’07

The long-anticipated Prendergast in Italy kicked off the 2009-10 academic school year with a bang. Organized by Nancy Mowll Mathews with Elizabeth Kennedy, Curator of Collection at the Terra Foundation for American Art, this was the first exhibition devoted entirely to the watercolors, monotypes, and oil paintings by American artist Maurice Prendergast (his Rialto, Venice, c. 1911-12, from the WCMA collection, is to the left). Opening at WCMA on July 18, 2009, the exhibition subsequently traveled to the Peggy Guggenheim Collection in Venice and the Museum of Fine Arts in Houston. Many graduate students contributed to this show over the years, including Betsy Athens ’05 (from her post at the Metropolitan Museum of Art), Sarah Linford and Amy Torbert (both ’07), George Philip LeBourdais ’08 (while acting as Curatorial Assistant at WCMA), Rebecca Shaykin and Jamie Sanecki (both ’09), and Bree Lehman ’10.

In the summer of 2009, both George Philip and Jamie gave gallery talks about highlights from WCMA’s permanent collection. Gillian Pistell ’10 organized a show about African art, which opened on August 22, 2009. Lifecycles: An African Journey Through Art featured art objects drawn from the museum’s permanent collection (including the helmet mask at right, Gift of Oliver E. Cobb, Cass of 1952), that represent the general African belief that life is a cycle through several stages. In October 2009, Gillian gave a gallery talk about the exhibition and she also gave several talks to school and college groups.

In October 2009, the museum also launched a year devoted thematically to art and landscape; to begin, the museum opened four exhibitions related to the topic of Niagara Falls. A Strong Impression: William Morris Hunt’s Niagara, Alec Soth: Niagara, William Morris Hunt and the French Tradition, and Media Field: Niagara, were curated by Kathryn Price ’03 with the assistance of Amy Bridgeman ’11. A Strong Impression explored in detail Hunt’s monumental painting, Niagara Falls (1878) in the museum’s permanent collection (Gift of the Estate of J. Malcolm Forbes; photo above). In the neighboring gallery, Alec Soth: Niagara presented a modern-day take on Niagara Falls with a selection of photographs depicting sobering views of life on both the American and Canadian sides of the Falls. William Morris Hunt and the French Tradition featured a selection of prints, drawings, and paintings from the museum’s permanent collection, including several works by Hunt on loan from the Bennington Museum. These works explored Hunt’s role in bringing French artistic ideas to the United States. Finally,
Media Field: Niagara showed a series of film clips providing examples of Niagara Falls as a pop and cultural icon. This presentation of film clips was assembled by Jamie Rosenow ’10.

Rounding out the fall semester, the museum opened Mike Glier: Along a Long Line, Amy Podmore: Predicaments, and Iñigo Manglano-Ovalle: Juggernaut. The show celebrating recent work by Mike Glier and Amy Podmore, both Williams studio art faculty members, was curated by Vivian Patterson ’80. Iñigo Manglano-Ovalle: Juggernaut features a monumental video work that explores the connections between man’s overpowering industrial presence and his natural surroundings. This exhibition was organized by Class of 1956 Director Lisa Corrin with assistance from Jamie Rosenow.

The theme of art and landscape continued into the spring semester and also included a special emphasis on multidisciplinary learning and teaching. One of the highlights of the spring was Landscapes of the Mind: Contemporary Artists Contemplate the Brain, co-curated by Kathryn Price ’03 and Betty Zimmerberg, Professor of Psychology (their photo, by Marco Sanchez, is above, along with Susan Aldworth’s Brainscape 18, 2006 [right] and Katy Schimert’s sculpture A Woman’s Brain, 1995, a recent WCMA acquisition, the gift of Patricia and Frank Kolodny). This exhibition featured the work of four contemporary artists—Aldworth, Andrew Carnie, Jessica Rankin, and Schimert—who blend the worlds of art and science. Another fascinating exhibition was Remington’s The Bronco Buster: From Art Icon to Pop Icon, organized by Vivian Patterson ’80 with undergraduates Jared Quinton ’10, Elizabeth Danhakl ’11, and Amanda Reid ’12. Focused on Frederic Remington’s The Bronco Buster (thought to be a fake until 1995 when Sue Canterbury ’96 researched the artwork’s provenance and structure and found it to be one of the lost lifetime editions), the exhibition traced the image of the bronco buster from a symbol for the taming of new frontiers to its place in popular culture.

In March 2010, the museum opened Tristin Lowe: Mocha Dick, organized by Vivian Patterson with Cynthia Way, WCMA’s Director of Education and Visitor Experience. Over fifty feet long and ten feet high, Tristin Lowe’s sculpture is a life-sized rendition of the infamous leviathan that once harassed sailing ships near Mocha Island in the South Pacific Ocean. Made out of industrial wool felt, this artwork first appeared at Philadelphia’s Fabric Workshop and Museum in May 2009.

Throughout the spring semester, two graduate students—Amy Bridgeman ’11 and Charles Changduk Kang ’10—were working on the research related to 18th- and 19th-century French drawings in the museum’s permanent collection and also in the collection of Paul Tucker (undergraduate ’72). This hard work resulted in Works as Progress/ Works in Progress: Drawing in 18th- and 19th-Century France, which explored the various ways that artists have used drawing as an integral part of the artistic process. This exhibition was organized by Amy and Charles with Kathryn Price. At the same time Rong Zhao ’10 was working with WCMA’s Elizabeth Gallerani, Mellon Coordinator of Academic Programs and undergraduate Patrick Rhine ’10 on Tradition and Transition: Recent Chinese Art from the Collection. Rong and Patrick provided invaluable research and translation assistance with this exhibition as almost all of the primary research about the artists featured in this exhibition was written in Chinese. One of the major programmatic highlights of the spring 2010 semester was our first ever inaugural event for the Fulkerson Fund for Leadership in the Arts. Opening remarks were made by the new president of Williams, Adam
Speakers for the event included: Paul Tucker, Professor of the History of Art, UMass Boston and WCMA Visiting Committee Member; Mariët Westermann (undergraduate ’84), Vice President for the Andrew W. Mellon Foundation; Susan Sollins, Executive Producer and Curator for Art21; Rick Lowe, artist/founder of Project Row Houses in Houston; and Joe Thompson (undergraduate ’81), Director of MASS MoCA (photo by Marco Sanchez above). Although numerous people contributed to the organization of this event, Emily Arensman ’10 provided invaluable assistance throughout the process. The day after the event, Williams College students and graduate students were invited to intimate sessions with each of the speakers to gain additional perspective on leadership in the arts. The Fulkerson Fund for Leadership in the Arts was established by Allan Fulkerson (undergraduate ’54) to provide opportunities for students to interact with key art world figures; encourage mentoring of Williams students by professionals and Williams alumni in the arts field; create opportunities that enable students to connect with local arts leadership, institutions, and resources; and empower students by making available space and resources for student-initiated experiential projects. Emily Arensman ’10 was also one of the two first recipients of the Fulkerson Award for Leadership in the Arts. This award, administered by WCMA, recognizes an outstanding graduating Williams senior or second-year graduate student in the history of art for their potential in arts leadership and their contributions to the museum and campus community. Summer 2010 is full of exciting shows, including “This Girl Bends”: Art and Feminism Since 1960, organized by Rebecca Shaykin ’09. The exhibition explores connections between art and feminism through sculpture, video, photography, and prints, and features over twenty objects from the museum’s permanent collection. Another project set to open summer 2010 is Drowned in a Glass of Water: An Installation by Pepón Osorio, a large-scale installation commissioned by the museum, which will open on July 17 in North Adams at a former Chevrolet dealership. Maggie Adler ’11 worked with the artist throughout the school year and is spending her summer at WCMA to make sure this installation is ready on its opening day. Maggie has also been working on an upcoming public sculpture commission by Jenny Holzer, which will be permanently located in the Science Quadrangle on the Williams campus. We are also looking forward to Charles Prendergast: In Search of “Innocence”, organized by Nancy Mowll Mathews with assistance from Allison Pappas ’11, which views the artwork of Charles Prendergast in the light of medieval, Indian, folk and “primitive” art that inspired his career. Miriam Stanton ’11 has been working with the many members of the museum staff over the past year on the upcoming reinstallation of the museum’s permanent collection, which will open in stages beginning in January 2011. The loan of between thirty-five and fifty objects from the Yale University Art Gallery (a collection sharing-initiative, funded by the Andrew W. Mellon Foundation), has enabled the museum to reinstall seven of its permanent collection galleries.

As for me, I’m still enjoying the arts from a marketing and public relations perspective at WCMA—the teaching mission, the people, the students, all make it easy to get excited about this institution. As you can see from the foregoing, we’ve had plenty of activity over the past year and I’ve enjoyed sharing this information with others.
MUSEUM ACTIVITIES

OLIVER WUNSCl ’11 AND EMILY CARR ’11

At least one member of each class of the graduate program has the opportunity to work at the Massachusetts Museum of Contemporary Art (MASS MoCA) during their two years at Williams. These students assist the museum’s two curators throughout the year with a variety of responsibilities ranging from writing and research to coordinating visits with artists. With additional support from the Clark, students also curate their own exhibitions at MASS MoCA, developing the project throughout the two years, from initial conception to final installation. In 2009-2010, Katia Zavistovski ’10 continued to work with curator Susan Cross ’94 for a second year, while Emily Carr ’11 and Oliver Wunsch ’11 joined Denise Markonish in the curatorial department.

Katia’s exhibition *InVisible: Art at the Edge of Perception* opened in the museum’s prints and drawings gallery in February 2010 and highlighted the rewards of this unique relationship between the Graduate Program and MASS MoCA.

The show brought together a group of artists whose work tests the limits of visibility, “offering itself as an antidote to image glut and spectacle,” as critic Sebastian Smee wrote in his review for the *Boston Globe*. Six international artists contributed to *InVisible*: Uta Barth, Christian Capurro, Joanne Lefrak, Janet Passehl, Jaime Pitarch, and Karin Sander.

Katia spent much of her past year at MASS MoCA developing the exhibition. In the fall, she performed studio visits around the country as she narrowed the list of artists and works. Continuing MASS MoCA’s legacy as a space that supports and inspires new work, Katia worked with Joanne Lefrak to commission two new pieces for the show. Katia also brought some of the exhibition’s artists to North Adams from around the world to plan and install their works in relationship to the site. Jaime Pitarch traveled to the Berkshires from Spain and stayed for three weeks as he created *106 Layers*. The painstakingly produced work consists of coat upon coat of paint applied to a delimited section of the gallery wall, generating a slightly raised rectangle. Meanwhile, Karin Sander’s
assistant Paul Darius came from Germany for a three-week stay. In a near inversion of Pitarch’s project, he carefully buffed away a rectangular portion of wall paint with progressively finer grit sandpaper to create the subtly reflective surface of Sander’s *Wallpiece*. Like Pitarch’s piece, this nearly imperceptible work pushes the viewer to question the divide between art, material support, and surrounding context.

Writing for the online blog of the PBS contemporary art program *Art:21*, both Katia and Oliver produced short essays about the curatorial and philosophical issues raised by *Invisible*. In a post from April, Oliver looked at the way *Invisible* treated academic themes in a museum context. He revisited many of the questions from the “Two Art Histories” conference that Mark Haxthausen convened at the Clark in 1999. The post was part of a larger *Art:21* series on graduate education in the arts, to which Oliver will continue to contribute. In June, Katia wrote about *Invisible* for a separate *Art:21* series that takes on the question “how do we experience art?” Going beyond the issue of visibility and sensorial limits, Katia took the essay as an opportunity to ask the exhibition’s artists how they hoped gallery visitors would engage with their works.

When she was not working on *Invisible*, Katia dealt with many related questions about the nature of viewing art while assisting Susan Cross with *Material World: Sculpture to Environment*. The group show, which remains on view until February 2011, takes over the museum’s upper floors with environment-altering installations that testify to the breadth of sensorial experience. A forthcoming catalog for the exhibition bears the fruits of Katia’s careful editing and thorough research.

Research dominated Emily’s and Oliver’s year at MASS MoCA. They both spent much of their workdays developing a vast knowledge (and love) of Canadian contemporary art in preparation for a survey exhibition on the country entitled *O Canada!* scheduled to open in 2012. The show will include a handful of artists from across the provinces. In order to help narrow the list of final participants, Emily and Oliver researched and wrote critical summaries and selected representative images for hundreds of artists whose names were culled from galleries, exhibitions, and Denise Markonish’s seemingly bottomless repository of information. Behind Denise, Emily and Oliver are now perhaps the second and third most knowledgeable experts on Canadian contemporary art outside of Canada. They will continue work on *O Canada!* throughout next year.

To counter the hours of deskwork, Emily and Oliver stayed in shape this year with the heavy lifting and manual labor of installing exhibitions. These included Iñigo Manglano-Ovalle’s *Gravity is a Force to be Reckoned With*, an upside-down half-scale model of Mies Van Der Rohe’s unrealized glass house, and *Petah Coyne: Everything That Rises Must Converge*, a selection of her massive sculptures made from accumulations of wire, sand, taxidermy birds, silk flowers, and wax, accompanied by her ghostly, abstracted photographs. They also compiled information and research for parts of the catalog accompanying *Petah Coyne*, which will be published later this year.

Perhaps the most exciting project of the year for Emily and Oliver was writing proposals for the exhibition they will co-curate next year at the museum. This will be the first curatorial project for both of them, which has engendered both excitement and anxiety in varying degrees. After composing and comparing many ideas for the show’s theme, they have narrowed the list to two possibilities that they will develop and refine over the summer, then finally select and begin planning in the fall with the guidance and support of Denise, Susan, and MASS MoCA’s director, Joe Thompson (undergrad ’81). The exhibition is scheduled to open next March.
The Judith M. Lenett Memorial Fellowship honors Judy Lenett, who enrolled in the Graduate Program in the fall of 1981. After her premature death, her family and friends established the fellowship to help the program give more weight to her interests, American art and conservation. The core of the Lenett Fellowship is time spent working at the Williamstown Art Conservation Center (WACC) during a student’s second year, focusing on objects chosen by the student and the WACC staff. All the stages of conservation—from analysis, to condition assessment, treatment proposal, and the treatment itself—move hand-in-hand with art-historical consideration to allow the Fellow a thorough, multifaceted knowledge of the work. This forms the topic of the Fellow’s public lecture in the spring.

Monsieur Robert was here
An Émigré’s Portraits and Patrons in the Hudson River Valley
BREE LEHMAN ’10

Of all the fond memories that I take with me upon graduating from Williams, my experiences as the 2009-10 Lenett Fellow are among those that I hold most dear. Over the course of the last two semesters, I conserved and researched a pair of portraits from the collections of Wilderstein Historic Site in Rhinebeck, New York. The portraits depict Rhinebeck citizens Mr. and Mrs. Robert Sands and were completed around the year 1795 by a French émigré known only as “Monsieur Robert” or “J. Robert.”

According to a letter written by one of Robert’s sisters, the artist had enjoyed both wealth and high social rank in France before being forced to flee the country’s bloody revolution. He had studied portrait painting extensively as a gentleman amateur artist, but had never planned on using his skills to earn an income. Circulating among a few elite families in New York and South Carolina, Robert managed to eke out an existence in the United States as a commissioned portraitist. Each known work by the Frenchman features confident draftsmanship, delicate application of color, and a deep concern for sitters’ individual features.

While conserving the portraits of Mr. and Mrs. Sands, I received expert guidance from WACC director Thomas Branchick and Paintings Conservator Sandra Webber. The works arrived at WACC with a number of complex condition issues. Neither canvas had been varnished previously and this—combined with the artist’s thin paint application—necessitated careful cleaning. The portraits were also executed on very different substrates. Mrs. Sands’s canvas had a rougher texture and substantial distortions—called cusping—around the tacking holes. This seemed to indicate that the artist had prepared the canvas himself. Mr. Sands’s canvas on the other hand exhibited an even weave and fewer distortions around the tacking holes, suggesting that it was probably commercially prepared. Finally, the apertures of both portraits’ frames were a few inches too tall for the stretched canvases. To bridge the gap, awkward wooden inserts had been placed between the canvases’ upper edges and the frames’ rebates. Conservator Hugh Glover was hesitant to cut the frames down to size, as they appeared to be original or nearly original to the portraits. As a clever compromise, he fitted each frame with two inserts—one at the top and one at the bottom. These inserts were then toned to match the frames’ gilding and patination.

Researching the portraits of Monsieur Robert brought me into close contact with a number of extremely helpful individuals, including Duane Watson and William Clutz of Wilderstein Historic Site and Ellen Miles, Curator Emeritus...
of the Smithsonian National Portrait Gallery. The portraits of Robert and Phebe Sands are just two of six works by Robert now owned by Wilderstein. It is the largest known collection of the artist’s work. In addition, there are portraits by the émigré at the Schuyler Mansion in Albany, the Columbia County Historical Society in Kinderhook, and the Museum of the City of New York. In April, I also made a very lucky discovery in the collections of the Albany Institute of History and Art. A full-length portrait of Abraham Ten Broeck formerly attributed to Scottish artist John Roberts is now believed to be Monsieur Robert.

Every part of my journey as Lenett Fellow has been exciting and instructive. From cleaning the portraits and trying my hand at in-painting to sorting through old letters and manuscripts, I became completely enamored with learning more about Robert’s portraits and more about the artist himself. I visited Rhinebeck numerous times to search through the files at Wilderstein and visit the former site of Robert and Phebe Sands’s house, which was unfortunately lost to fire in 1999. Along the way, I began to appreciate the particular reverence Hudson River Valley inhabitants have for the heirloom portraits and historic buildings that still exist in their midst.

My work on Robert culminated in a public lecture at WCMA in early May titled “Monsieur Robert Was Here: An Émigré’s Portraits and Patrons in the Hudson River Valley.” I also curated an exhibition of the same name, generously hosted by WCMA, which featured the Sandses’ portraits, as well as two pastels also by Robert from the collections of Wilderstein. Lastly, an article I wrote about the project appears in the Spring 2010 issue of WACC’s The Art Conservator thanks to the patience and expertise of editor Timothy Cahill (who also took the photos on this page).

Though my time as Lenett fellow has drawn to a close, I look forward to continuing my pursuit of Monsieur Robert and hope that my work may reveal more about this fascinating artist in the years to come.
2010 CAA ANNUAL CONFERENCE, CHICAGO (AND OTHERS)


WHEN TWO OR MORE. . .

In October Kori Yee Litt ’07 and Betsy Athens ’05 were both part of the Florida State University Graduate Student Symposium, with papers to be published together in Athanor. In March, in London at the V & A, a conference on plaster casts found two graduates of the program—both now affiliated with Penn—speaking back to back: Victoria Gardner Coates ’93 on “Re-Casting Pompeii,” followed by Ellery Foutch, ’03 “Embodying the Medium: The Plaster Cast of Eugen Sandow.” In May, Peter Benson Miller’s ’98 exhibition of Guston in Rome prompted the American Academy in Rome to sponsor a symposium, at which Peter chaired a session and Rob Slifkin ’02 spoke on “‘A Ghost Inhabiting the Art World’: Guston’s Modernist Follies.” In August, at the Portland Museum of Art in Maine, Jennifer Greenhill ’00 and Marc Simpson (Associate Director) were two of the four speakers at the symposium “Winslow Homer: Poetics of Place.” And there must be more such concatenations. Keep track—and send them to Marc Simpson (msimpson@williams.edu) for listing in the next newsletter.

THE GRADUATE PROGRAM AND Conferences

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The journal *Gastronomica* celebrates its 10th year of publication in 2010. Its founder and editor, Darra Goldstein, Francis Christopher Oakley Third Century Professor of Russian at Williams College, has many ties to the Graduate Program—most recently leading the Class of 2010 on their Winter Study trip to Finland and Russia, and then serving as the speaker at their Hooding Ceremony this past June.

A decadal anniversary is a cause for both celebration (a symposium of international merit is scheduled to be held at WCMA on October 2) and reflection. One element of the latter is to take stock of the number of Graduate Program alumni and associates who have contributed articles to the periodical. A list gives weight to their number. In chronological order of publication:

Gwendolyn Owens ’79, “Alison and Peter Smithson’s 1956 ‘House of the Future’” (1:1; winter 2001)
Laura Heon ’98, “Janine Antoni’s Gnawing Idea” (1:2; spring 2001)
Vivian Patterson ’80, “Carrie May Weems Serves Up Substance: Black Man with Chicken, Black Man with a Watermelon, Untitled (Eating Lobster)” (1:4, fall 2001)
Stefanie Spray Jandl ’93, “Man Ray’s *Electricité*” (2:1, winter 2002)
Sonya Bekkerman ’99, “Mikhail Larionov’s ‘Still Life with Crayfish’” (2:4; fall 2002)
Tom Beischer ’96 (and Marion Lee), “Martianmallow: Food for the Inner Alien” (4:2; spring 2004)
Thomas Weston Fels ’83, “Roger Fenton’s *Flowers and Fruit*” (4:3; summer 2004)
Vivian Patterson ’80, “Critter Cuisine: An Interview with Al and Mary Ann Clayton” (5:4; fall 2005)

Liza Statton ’06, “Edward Ruscha’s *Chocolate Room*” (6:1; winter 2006)
Hannah Blumenthal ’06, “A Taste for Exotica: Maria Sibylla Merian’s *Metamorphosis Insectorum Surinamensium*” (6:4; fall 2006)
Diana Kurkovsky ’05, “Monumentalizing Wheat: Soviet Dreams of Abundance” (7:1; winter 2007)
Kathryn Price ’02, “The ‘Juice of a Few Flowers’: Gerald and Sara Murphy’s Life of Beautiful Things” (7:2; spring 2007)
Carol Clark, “Of Oysters and Art: *Charles Parkhurst* (1913-2008)” (9:1; winter 2009)
Fronia E. Wissman ’77, “Renoir’s *Onions*” (9:2; spring 2009)
Jamie Franklin ’05, “‘In Vino Veritas’: A Stoneware Jug and the Contradictions of Temperance” (9:3; summer 2009)
Adam Greenhalgh ’00, “Yasuo Kuniyoshi’s *Cows in Pasture*” (9:3; summer 2009)
Andrea Gyorody ’09 and Charles Changduk Kang ’10, “Edible Landscapes: Song Dong’s Food Installations” (10:3; summer 2010).

And if we add those who have Clark or WCMA or Chapin Library affiliations, the list grows significantly:

Deborah Rothschild, “Picasso’s *El Bobo*” (1:3; summer 2001)
Ellen Wiley Todd, “Sandy Skoglund’s *Cocktail Party*” (1:4; fall 2001)
Debra Bricker Balken, “Philip Guston’s *Poor Richard*” (2:3, summer 2002)
Katie M. Ziglar, “A Persian Banquet” (3:4; fall 2003)
Ian Berry, “Nayland Blake’s *Feeder 2*” (6:2; spring 2006)
John Stomberg, “Zhan Wang: Urban Landscape” (7:2; spring 2007)
Wayne G. Hammond, “The Culinary Art of Pauline Baynes” (9:4; fall 2009)

Two of these essays (those by Stefanie Spray Jandl and John Stomberg) have also appeared in *The Gastronomica Reader*, published this year by University of California Press.

Celebration, reflection . . . and anticipation. What, we wonder, will the list look like after the next decade? You can keep track at the journal’s URL (www.gastronomica.org) or, better yet, suggest an article of your own!
THE JANUARY STUDY TRIP 2010 I: SICILY AND NAPLES

MICHAEL COLE
Clark Visiting Professor, Williams Graduate Program

Sicily provided for a wonderfully disorienting welcome to Europe. The tobacco stores, Vespas, and cafés assured us we were in Italy, but just about everything else told us we were on an island, one that every part of the Mediterranean had at some point made its own. In the four days we were there, we saw Spanish Palermo and Bourbon Palermo, we saw things called “Norman” that looked Byzantine and things called “Elyminian” that looked Greek. We did not see anything by Leonardo or Michelangelo.

The first place we visited was the Martorana, a small church in the old center. The interior is especially famous for its dazzling 12th-century mosaics, but the longer we looked at the walls and ceiling, the more we realized that we were not in a cohesive medieval environment, but one that had been transformed and rebuilt over centuries, a site of partial but continual demolitions and reconceptions. Puzzling out how the space was put together – what the phases were, how these changed the structure then in place – the question that lodged itself with us most firmly was that of temporality. For the rest of the morning, at a series of other “medieval” monuments, we found the ghosts of their largely but not quite lost Islamic predecessors and the strong Spanish imprint on their preservation.

In the afternoon we took a train to Cefalù, largely to see the cathedral. We were just beginning to sort out what the 17th-century stuccoists must have made of the daunting mosaic Pantokrator in the apse when living religious practices caught up with us: a christening party expelled us from the church. It was now Sunday evening; with spare hours on our hands and the historical sites all closed, we took a short walk on the beach and then found a little enoteca that happened to have a balcony off the back, looking over the coast. The proprietor set us up some chairs and we got to sample the best local wines while watching waves and the setting sun – this, we thought, was the reason to
take January trips in the south.

Day two started off with a visit to Palermo’s Capuchin catacombs, with their seriously creepy rows of preserved human corpses. The students were struck by the fact that these most alien of galleries were in fact mostly a product of the 18th and 19th centuries, contemporary with the West’s Enlightenment museums. Monreale was our next stop, and its scale and condition left us amazed. We spent the early part of the afternoon working out the narratives in the mosaics there and relating them to the other programs we had seen, then most of us climbed the seemingly endless stairs that led to the building’s roof. Those who made it were rewarded with great views out over the city.

From Monreale we took a bus to Segesta. Maggie Adler, who had spent time at the site during her days as an aspiring classicist, pointed out the features of the single temple still standing – the oldest building that most in the group had ever seen – that revealed the engineering techniques behind its construction. At the great theater, weather conditions helped us appreciate the dramatic union between building and landscape: for much of the time we were there, there was not another person in sight, and fearsome winds heightened our sense of isolation.

Our final day in Palermo focused on the Baroque city, especially the oratories in which, three centuries ago, lay confraternities gathered. Here again, seeing the buildings in sequence gave us a sense of norms, familiarized us with the standard features, and helped us notice what was distinctive from place to place. The oratories did not seem to attract many visitors, and the absence of others seemed to give us something of a feel for the different impact of private versus public devotional spaces.

Everyone was left to their own devices the last afternoon, and smaller groups sought out Sicilian contemporary art and visited the city’s beautiful neo-classical botanical gar-
den, with its gargantuan citrus fruits, sprawling banyan trees, and wild parrots. Then we fought our way through a Befana parade to get to the ferry we were taking north to Naples.

We arrived there at dawn, bleary-eyed and a little queasy, and the first Neapolitans we met were a trio of scoundrelly cabbies. This made us all the more grateful that the wonderful people running the hotel where we stayed offered us breakfast and let us move in early to our rooms. Those who were not too sick spent the late morning walking around the city; they especially enjoyed the convent of Santa Chiara, where visitors now have access to the once hidden cloister. The group was especially fascinated by the tile work there, with its hunting and adventure scenes – could this really have been what the 18th-century nuns in their garden liked to look at and think about? In the afternoon, most of us then went to the Archaeological Museum; afterward, polling our largely modernist group about what they thought, and the word I heard again and again was “incredible.” The objects themselves – the Farnese Bull, the Venus Kallipygos, the Alexander Mosaic, the erotica in the “secret cabinet” – made an impression, but so did the sense of coming to a place where generations and generations of artists had studied.

The next day, now mostly recovered from the ferry, we spent the morning at Herculaneum, where the highlight was probably the public baths, the separate rooms for changing and for hot and cold water all still preserved. From there we split up: half of the group went to Pompei, the other climbed to the top of Mount Vesuvius to look into the volcanic crater.

Day three in Naples brought torrential rains, and we were grateful that our planned itinerary was mostly indoors. Caravaggio’s Seven Works of Mercy stopped us for a while, though we spent even more time meditating on the medley of structures that make up the city’s cathedral. The Baroque Cappella di San Gennaro was predictably magnificent, but what most held our attention, coming to Naples from Palermo, was the baptistery. Here we had the sense that we were seeing the beginnings of a new building form, the architectural expression of a transition between eras, but it was also fascinating to encounter an entirely different variety of mosaic, one that resembled neither the Roman floors of Pompei nor the Byzantine ceilings of the south. Individuals went their own way for lunch, and we reconvened at the Museo di Capodimonte in the afternoon. The students could not get over the fact that they were in a museum that made the great city collections of the U.S. seem paltry by comparison and that, once again, they had the entire place to themselves. We were mesmerized above all by Parmigianino’s Antea, spending nearly an hour before it in conversation, then coming back to it again later.

We bid farewell to the city over a dinner at one of its most famous pizzerias. There the students sitting around me commented that Naples was not at all what they had expected – it was strange, they said, to be in a place that was so dense and urban and yet so unmodern, and to be in an Italian cultural capital where the Renaissance did not announce itself as the decisive regional legacy.
II: ROME AND FLORENCE
TOM LOUGHMANN ‘95

The January term trip for the class of 2011 traversed the Italian peninsula from South to North, beginning in Sicily and ending in Venice. I was lucky enough to spend the middle week of the trip with the group as we visited major monuments in and around Rome and Florence. It was for some their first time in Italy, and for most the first time visiting particular collections and sites. For me it was a great opportunity to get to know this extraordinary group of students, flavored by my memories of the program’s 1994 trip to Germany, Austria, and the Czech Republic with Mark Haxthausen as a first-year graduate student myself.

In Rome we toured the Vatican excavations of the tomb of Saint Peter, the Galeria Doria Pamphilj, the new display of Rome’s antiquities collections at Palazzo Altemps, and even a trip to see the exterior of Zaha Hadid’s MAXXI in the northern neighborhood beyond Piazza del Popolo.

Memorable highlights included impromptu debate over Caravaggio’s spatial sensibility while standing before his *Judith and Holofernes* at the Galeria Borghese and our collective jaw dropping as we entered the Pantheon later that same day and saw the evening stars through the oculus. Safe to say no one starved and none of us were swept away by the flood stage waters of the Tiber, but we all seemed to suffer a round or two of a nasty cold brought on by the daily drizzle. Our walkabouts through town and the almost casual encountering of Raphael frescoes, Bernini sculptures, and ancient edifices kept our spirits buoyant.

On arriving in Florence, the clouds parted and the mix of pietra serena streets, machigno façades, and cyan sky—not to mention the sights—kept our attention while the cold northerlies kept us particularly alert. After a tour of the piazza della Signoria and environs, we had the Galeria degli Uffizi nearly to ourselves. The next morning felt like a miracle: we ventured by train before breakfast out to Pistoia and then made our way to Celle and the Giuliano Gori Collection in the Tuscan hamlet of Santomato. More dropping jaws as we toured the villa (with its arte povera installations from c.1978-82), outbuildings (especially the former barn, now home to works by Nam Jun Pike, Robert Morris’s homage to Leonardo, and a stunning pair of LeWitt murals), and landscape, particularly the olive groves and park. The park was designed in the 18th century complete with tea house, waterfall, and pigeonaire, but was transformed beginning in 1982 by dozens of projects, each respectfully sighted within the original design, by the likes of Richard Serra (his only work in marble), Robert Morris (including his green and white striped marble labyrinth and the collaborative meditation with Claudio Parmigiani on Albrecht Dürer’s *Melancholia*), and Magdalena Abakanawicz. Her *Katarsis*, a field of stele-like bronze...
torso molds sited hauntingly within the old abatoire’s pens was full of intensity, memory, and gravity balanced within the experience by the more whimsical works like Daniel Buren’s *Mirrored House* and Dani Karavan’s *The Tea Ceremony*. Back in Florence, we took our time in visiting the Bargello and Accademia, San Lorenzo and Santa Croce, and created our own Brunelleschi survey on the hoof. The bravest climbed up to San Miniato al Monte our last afternoon together for its unparalleled monuments and a spectacular sunset over the city.

For each of us, it was a trip that both challenged our assumptions about Italy and expanded our critical appreciation of the intense cultural palimpsest there. After all the calories consumed (in every form, from porchetta sandwiches to biscotti e vin santo) and then burned (along with shoe leather) on the miles traversed before artistic monuments (Masaccio’s *Tribute Money* at the Carmine) and misfires (the Caravaggio-Bacon show plopped with the Galeria Borghese), our conversations, pilgrimages and personal epiphanies will surely be the most powerful take aways of our time together.

### III. VENICE

**E. J. JOHNSON**

Around noon on a sunny but chilly January day, the first-year graduate students arrived in Venice almost on time on the Eurostar from Florence. Looking only a bit bedraggled, they dragged their impedimenta to the vaporetto for the trip down the Grand Canal to their hotel, the Malibran, named for the eponymous theater across the way that celebrates the memory of one of the greatest opera singers of the 19th century, Maria Malibran. A modest hotel, the Malibran is located right in the center of the city, so that almost everything of interest is no more than a twenty-minute walk away. It was also conveniently just around the corner from the apartment that Leslie, my wife, and I had rented for a couple of weeks.

As soon as the crew had checked into their rooms, we walked through the narrow streets and wide campi of Venice to Piazza San Marco, where we threw ourselves into an account of the history of one of the world’s most remarkable urban spaces, tracing its development, building by building, from around 800 to the present. As is always the case, parts of some buildings were under scaffolding, and the campanile was fenced off because it seems once more in danger of collapse, as it did a bit over a hundred years ago. The next day we returned to the piazza, to spend the morning in the Palazzo Ducale, the seat of the republican government of the Venetian state. The layout of the spaces of the palace reflects the organization of the government, and so one can use the architecture as a tool to understand the unique Venetian political system. The pictorial decorations, particularly by Titian, Tintoretto and Veronese, stress the relationship the Venetians believed they had with the divine. The Ducal Palace is one of the very best places to study the way art and architecture can serve political ends.

After lunch we moved across the piazza to the Museo Civico Correr, where we saw some wonderful pictures (the ruined Antonello da Messina *Dead Christ with Angels* chief among them), as well as the Grimani collections of ancient Greek and Roman sculptures that were given to the city at the end of the 16th century to form a display of art collection that was one of the very first public art museums of modern times.
Some months later (I’m writing in May), the recollection of other days becomes less precise. Five days is a short time to see what Venice has to offer. We looked carefully at Palladio’s three churches, San Francesco della Vigna (facade only), San Giorgio Maggiore, and Il Redentore, and at some of the works of art in them. Part of one day was devoted to a brief history of Venetian painting, as one can know it from the collection of the Gallerie dell’Accademia.

The great disappointment of the visit was discovering that Giorgione’s Tempest had been sent to a Giorgione exhibition in his hometown, Castelfranco Veneto, and so we lost the chance to study a crucial moment in that history at first hand.

Seeing major works by Titian and Tintoretto still in situ impressed some of the students mightily, or so they told me. Titian’s Assumption of the Virgin in the Frari commands the vast, 300-foot length of that church in a way that can only be comprehended on site. Tintoretto’s enormous vertical depiction of the Last Judgment in the apse of his parish church, the Madonna dell’Orto, is both an extraordinary statement of religious belief in Counter-Reformatory Venice and a proto-modernist play with advancing and receding planes on the surface of the picture. Seeing the work reduced in a slide projected in a warm classroom is no substitute for confronting the vast original while seated shivering on a hard wooden chair, as we did for what turned out to be too long a time. There was a sudden need for plumbing, but no public toilet could be found in that remote corner of the city. We jumped on the nearby vaporetto and made it to the railroad station in time.

We took ourselves around town at a reasonable pace. The group was a bit pooped after strenuous times in Sicily, Naples, Rome and Florence. We stopped frequently to warm up with hot chocolate or coffee, to fortify ourselves for the next encounter. Few students missed a day because of illness. I don’t know if I convinced anyone to devote her or his career to Venetian art. I hope I planted a seed or two, since Venice is a very rewarding place to work. Leslie and I had everyone in to our apartment for drinks and nibbles the last night. The table of goodies, for which we believed we had bought far too much, ended up bare, and we repaired to the dining room of the Malibran for a last supper. I, for one, had a splendid time, not just that night at dinner, but for the whole five days. A great group, who asked great questions.
THE GRADUATE SYMPOSIUM 2010
The Fifteenth Annual Spring Symposium took place on Friday, June 4.

Emily Arensman  Resting: The Young Sargent at the Crossroads of Ambition
Erika Cohn  Animating the Inanimate: The Photographs of Clarence John Laughlin
Bree Lehman  Ed Ruscha’s Gas Stations and the Return of Nostalgia
Laura Lesswing  The Aphrodite of Knidos: Sex Toy or Civic Symbol?
Gillian Pistell  Eva Hesse’s Contingent, or the Chiasm
Brooks Rich  Portraits, Prints, and Canon Formation in Netherlandish Art
Jamie Rosenow  You and I Eat the Baby: The Amateur Hollywood Avant-Garde
Alice Isabella Sullivan  The Coiled Man at Vézelay
Elizabeth Tunick  Etching Violence: Alphonse Legros’s The Triumph of Death
Kjell Wangensteen  The Art of Observing: Samuel van Hoogstraten and the Rhetoric of Illusion
Sara Woodbury  Pain, Teeth, and Empathy in Dutch Art
Katia Zavistovski  Serrano in the Morgue
Rong Zhao  Unpacking the Chinese Box Now

Michael Cole, Guy Hedreen, Nancy Mowll Mathews, and Richard Rand served as moderators of the four sessions. WCMA hosted a reception in honor of the graduates—toasts and good cheer abounded, all celebrating an enjoyably diverse and intellectually stimulating day.

THE HOODING CEREMONY AND COMMENCEMENT 2010

The Hooding Ceremony, held on Saturday, June 5, included more than a dozen faculty marching in academic garb, an introductory talk by Marc Gotlieb decrying the symbolism and pomposity of said academic garb, and the conferral of yet more of the same on the twelve members of the class of 2010. Professor Darra Goldstein, who had accompanied the group on their Winter Study travels to Finland and Russia in 2009, also took to the podium. She enlightened the gathering with humorous insights (accompanied by often incriminating photos) into the curious pleasures of traveling with budding art historians.

Commencement, for the first time in many years, was held indoors (and a good thing, too, given the intensity of the downpour that greeted us at the end of the ceremony). The field house provided a different—but no less memorable—environment.
Students’ News

THE CLASS OF 2010

EMILY ARENSMAN (Princeton University ’06) “I returned to Williamstown this fall excited for stimulating seminars, discourse with classmates, and the opportunity to use my newly acquired snowshoes. As the year whizzed by, I continued to work for WCMA’s education department, designing public programs and researching trends in interpretive strategy for the museum’s upcoming reinstallation. I was particularly excited to organize a year-long program with the Williamstown Youth Center, as well as assist with the inaugural Fulkerson program for Leadership in the Arts. As the graduate liaison to the 1960s Scholars of the Art Department, I helped organize a variety of scholarly lectures and programs on campus. Despite the bleak temperatures in January, we had little snow and even less time to spare, as we dove into QP research (mine on an early Sargent painting in the Clark’s collection). I’m excited to continue working on American art this summer in a fellowship at the Philadelphia Museum of Art’s Center for American Art. My last year in Williamstown has had very little in the way of disappointment; except, of course, that I will be packing up my snowshoes... with tags still attached!” Just before graduation, Lisa Corrin announced that Emily was a co-recipient of the first Fulkerson Award for Leadership in the Arts, “an award administered by WCMA that recognizes an outstanding graduating Williams senior or second year graduate student in the history of art for their potential in arts leadership and their contributions to the museum and campus community,” as the press release noted. In mid-August Emily was able to add: “I’m happy to report that I accepted the position of Coordinator of Public Programs at the Whitney Museum!”

ERIKA COHN (University of Pennsylvania ’99) “This year was one of both introductions and reintroductions. For the introductions, I first met my thirteen new classmates, following a leave after my first year. Through coursework, I received an introduction to Japanese art, Weimar-era film, and of course the QP process. As for the reintroductions, I encountered subjects and ideas with which I formerly thought I had some familiarity—namely, John Singer Sargent, landscape, museums, and German translation. The reintroduction to the wonderful faculty and staff at Williams and the Clark was a most welcome one, and I remain grateful to all those who have made my experience here meaningful.”

CHARLES CHANGDUK KANG (University of Chicago ’04) “It is very easy to overbook oneself (in both literal and figurative terms) at Williams. At the beginning of my second year in the Graduate Program, I was offered several wonderful opportunities to explore my interests. I took them all: I worked as a teaching assistant in Mark Haxthausen’s undergraduate methods seminar, co-curated a show on 18th- and 19th-century French drawings for WCMA with Amy Bridgeman ’11 and Kathryn Price ’02, and co-authored an article on the contemporary Chinese artist Song Dong’s food installations for Gastronomica with Andrea Gyorody ’09. A profoundly hectic year ensued—I often found myself living an intellectual version of hand-to-mouth life—but the result was a truly rewarding experience. I learned to complement and strengthen my interest in critical theory and historiography with a heightened attention to objects and to various ways of talking about them. Every single responsibility that came with each project was a lesson in and of itself, one that constantly challenged me to rethink how I do art history. I will be entering Columbia’s doctoral program in fall to study transcultural encounters between Europe and Asia in the 18th and 19th centuries. As if to enact a nostalgia for my Williams experience, I am overbooking myself this summer. In addition to a French translation course, I have enrolled myself in two reading groups with my Williams colleagues: one on 18th-century France, the other on critical theory. I will eventually have to find a much more prudent pace as I move on, but I will always miss the exhilarating intellectual triathlon that the past two years have been.” Over the summer, Marc Gotlieb announced
that Charles had been named the Clark Graduate Summer Fellow, an award presented each year to the student of the class combining a high GPA with an outstanding paper at the symposium.

BREE LEHMAN (Miami University ’03) “The past two years at Williams have been invaluable to my studies in art history. I have no doubt that when I look back on my career thirty or forty years from now, I will be able to trace many of my interests and successes back to the relatively short amount of time that I have spent here. During my second year in the program, I completed a semester-long independent study on the history of photography with John Stomberg, Deputy Director of WCMA. My work on the accrual of nostalgia in Ed Ruscha’s photographs of gasoline stations has since been expanded into my QP. In November, I delivered a paper entitled ‘Dissembler’s Self-Portrait: Interpretation and Contextualization of Jasper Johns’s Souvenir Paintings’ at the University of Massachusetts, Amherst’s Tenth Annual Mark Roskill Symposium. In my coursework, I wrote on several topics that I hope to revisit in the future. These included: an examination of John Vanderlyn’s ‘The Death of Jane McCrea through the political and philosophical writings of Edmund Burke, a contextualization of WCMA’s Majnun in the Wilderness within the artistic traditions of early Safavid Iran, and a discussion of visual hyperbole and social commentary in Kansas photographer William H. Martin’s so-called ‘exaggeration’ postcards, created between 1908 and 1911. I also thoroughly enjoyed my experiences as this year’s Judith M. Lenett Memorial Fellow. The fellowship culminated in a public lecture, an exhibition at WCMA, and a published article in the spring 2010 issue of WACC’s The Art Conservator. This summer I am returning to the Terra Foundation for American Art in Chicago to continue an internship with Associate Curator Peter John Brownlee. In the fall, I will begin studying for my Ph.D. in art history at the City University of New York’s Graduate Center.”

LAURA LESSWING (Colgate University ’05) “I write this newsletter update from a dorm room at Middlebury College, where I will spend the summer learning Italian. I have a few precious hours left before I must sign the program’s language pledge and promise to read, write, and speak in Italian, and only in Italian, for seven weeks. Upon completing the Middlebury Summer Language Program, I will dust off my English skills and head to Princeton, where I will begin a doctoral program in ancient art history. After working at WCMA over the past year, I have become interested in museum work and hope to gain further museum experience at Princeton University’s Art Museum. During this past year, I worked closely with the WCMA’s ancient collection. Thanks to a grant from the Mellon Foundation, images of WCMA’s ancient objects are being digitized and made accessible to the public via WCMA’s e-museum database. In addition to assisting with the photography shoots and condition reports, I researched the museum’s collection of Greek, Italian, and Etruscan pottery.”

GILLIAN PISTELL (Colgate University ’08) “This past year at Williams was a very exciting one for me. I worked for the Research and Academic Program at the Clark as a research assistant, which not only introduced me to some wonderful scholars, but also to their unique and exciting work. In my own research for the QP, I really delved into Eva Hesse and Merleau-Ponty, a journey that was bumpy but satisfying, and whose benefits became evident when I first saw her work, Sans II, at the Whitney during our class trip to New York City in January. As it turns out, that trip will be far from my last time in New York. I will be moving there this summer to continue my studies at CUNY’s Ph.D. program. I am sure, however, that graduation will not be the end of my time at Williams—I will be visiting many times in the coming years!”

BROOKS RICH (Bowdoin College ’03) “My Williams experience took an unconventional track, with a year-long detour to Boston’s Museum of Fine Arts between my first and second years in the program. After a year in the city, I was thrilled to return to pastoral Williamstown and my work-study position in the Clark’s Manton Center for Prints, Drawings, and Photographs. I arrived in time to co-curate the installation Constable and After: Sir Edwin Manton and the British Landscape, a show highlighting some little-exhibited works from the Manton Collection of British Art. At the Clark, I assisted Manton Curator Jay Clarke on a variety of projects including preliminary research for the exhibition The Strange World of Albrecht Dürer. My own coursework took particular aim at the graphic arts, culminating with a Qualifying Paper centered on the process and theories of canon formation in the 16th and 17th-centuries and their relation to a series of Netherlandish portrait prints. For the next two years, I will bring my passion for works on paper to the department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art, where I will serve as the Dorothy J. del Bueno Curatorial Fellow. I’m grateful for the unexpected opportunity to have shared Williamstown with friends and future colleagues in four separate Williams graduating classes.”

JAMES ROSENOW (Johns Hopkins University ’08) “In my second year I felt like I continued to reap the harvest of various Billsville opportunities. I switched my work-study to working with John Stomberg at the Williams College Museum of Art. My projects varied from helping plan his photography course to working on object acquisitions to helping with various exhibitions. My personal highlight was getting to create two original video installations entitled The Falls in Film and The White Whale on the Silver Screen. They ran in conjunction with Alec Soth: NIAGARA and Tristan Lowe: Mocha Dick, respectively. The videos documented the ways in which Niagara Falls and Moby Dick have reemerged over the years in film and television. The installations also led to a video commission from Darra Goldstein, Williams professor/Gastronomica Editor-in-Chief, for a piece documenting the history of food and fashion. The work, Fashionation, premiered in February at the Astor Center in New York. After finishing my second year reasonably unscathed, I decided that there really wasn’t any place I would rather be then in the bucolic Berkshires. For the summer I worked for the Clark’s Prints, Drawings, and Photographs department. With Manton Curator Jay
Clarke I assisted on the upcoming show *The Strange World of Albrecht Dürer*. For the rest of the year I will be switching gears within the Clark, working for both the Research and Academic Program and the Publications department. The ongoing joke is that by the end of this year I will be working in every department at the Clark. One step closer in my quest for complete domination (insert comical evil laugh here).”

**ALICE SULLIVAN** (Bowdoin College ’08) “For me, this past year has been both challenging and rewarding. During the fall semester, my independent study with Professor Peter Low on the sculptural decorations on the narthex portals of the Abbey Church at Vézelay led to the topic for my Qualifying Paper. As part of my work-study, I worked as a research assistant for the Clark Visiting Professor Michael Cole. I not only learned a lot from him, but he proved to be a great mentor and friend. I also continued some of my teaching assistant duties for the undergraduate introductory art history courses (ARTH 101/102). I have to say, balancing coursework, work-study, applying to doctoral programs in the fall, and thinking about and then writing the Qualifying Paper was not always easy. In the end, however, I felt proud of my accomplishments. After graduation, I interned at the Clark in the Registrar’s Office and then moved with my husband to Ann Arbor, Michigan. This fall, I will begin a doctoral program at the University of Michigan where I plan to work with my committee, which forced me constantly to re-examine my thinking about mimesis in the visual arts that eventually became the core of my Qualifying Paper. After a winter break spent tackling the myriad ‘incompletes’ I’d accumulated, I began the writing process for the QP itself, which focused on theories of illusionism in 17th-century Dutch culture. For me, the most rewarding thing about the QP process was the opportunity to present and defend my ideas in front of my committee, which forced me constantly to re-examine my thinking with each new version. Presenting my work—however abbreviated—at the June symposium was the perfect culmination of two challenging years as a graduate student at Williams. Today, I find myself eagerly looking forward to more of the same: on a somewhat grander scale, to be sure, but not nearly at the same level of luxury!”

**LIZ TUNICK** (Dartmouth College ’05) “It’s been another challenging and fulfilling year at Williams, most notable (in all sorts of ways…) for the valuable Qualifying Paper and Symposium process. March 19 was a big day for me: I handed in my QP, substitute taught an ARTH 102 conference section for Professor Eva Grudin, and found out I had been accepted for a National Gallery of Art Internship beginning in the fall of 2010 in the 19th-century French Paintings Department. (It was also the last day before spring break.) For work-study I continued to work in the Clark Curatorial Department and was able to be part of the planning for the upcoming *Masterpiece Tour* that will take place during the renovations at the museum. And now with the weather sunny and warm and our days numbered, I feel nostalgic already. I feel incredibly grateful for the enriching experience here, and I wish all my classmates the best of luck in their exciting future endeavors.”

**KJELL WANGENSTEEN** (Yale University ’01; M.B.A., Yale School of Management ’07) “As I sit in my new study carrel, shelves empty, I can’t help but compare my present circumstances [at Princeton, in the Ph.D. program in art history] with our erstwhile Williams experience that now seems so remote. Truth be told (and we all knew this was coming) we were absurdly spoiled! Coffee in the study space, though never officially sanctioned, is a distant dream now. Prompt ILL service? Forget it. And hereafter, faculty accessibility obtains only selectively, if at all. While these things may seem more or less incidental, they are reminders of just how good things can be (or were, in our case). At the risk of waxing too nostalgic here, I’ll briefly recap some of the highlights from my second year in the Williams program, which began fast and furious as I transitioned from working in the Director’s Office at the Clark and began coursework along with the applications process for Ph.D. programs. I undertook an independent study in the fall with Michael Ann Holly on the topic of mimesis in the visual arts that eventually became the core of my Qualifying Paper. After a winter break spent tackling the myriad ‘incompletes’ I’d accumulated, I began the writing process for the QP itself, which focused on theories of illusionism in 17th-century Dutch culture. For me, the most rewarding thing about the QP process was the opportunity to present and defend my ideas in front of my committee, which forced me constantly to re-examine my thinking with each new version. Presenting my work—however abbreviated—at the June symposium was the perfect culmination of two challenging years as a graduate student at Williams. Today, I find myself eagerly looking forward to more of the same: on a somewhat grander scale, to be sure, but not nearly at the same level of luxury!”

**SARA WOODBURY** (Lake Forest College ’08) “This was a year of firsts for me in many respects. In March I participated in my first professional (well, graduate at least) conference at Arizona State University in Tempe. The conference was ‘X-Scape: Interaction, Art and Sustainability,’ and my talk was entitled ‘Putting the Landscape in its Place: Reconsidering Finland’s Commission of Tree Mountain.’ It was a fabulous experience all-around, as I was introduced to a variety of fascinating topics as well as able to visit an old friend of mine. Over spring break I visited Germany for the first time to see my best friend from undergraduate years, spending time in Bonn, Aachen, and Cologne. It was a wonderful trip full of fantastic late medieval art, quaint city strolls, and good food. This year will also mark the first time in my life that I will not be a full-time student (okay, since first grade), as I am taking a year or so off before I apply for a Ph.D. in order to reflect on all that I have done here at Williams. In the meantime, I’ve been fortunate enough to find two great jobs that will keep me busy. This summer I will be the Obering Family Curatorial Intern at the National Museum of Wildlife Art in Jackson, Wyoming. After that, I will be relocating to Dallas to begin my 9-month appointment as the McDermott Curatorial Internship for European and American Art at the Dallas Museum of Art. I have been to neither Wyoming nor Texas, but the most important thing I have learned at Williams is to always try new things, academically and otherwise, so I am going to embrace the adventure!”
KATIA ZAVISTOVSKI (Washington University ’03) “In last year’s newsletter I wrote about how challenging, busy, and exciting my first year at Williams was. Year two has proven to be all of the above and then some! After a sunny summer working in the curatorial department at LACMA, I returned to orange trees in the Purple Valley, quickly followed by a cold winter that was partly spent with no heat in the house (not to worry—we managed to stay warm by hosting regular karaoke parties, perhaps inspired by Diana Nawi’s 2009 QP). Fortunately it was warmer at the Clark (though not by much!) and in Jesup Hall, where I spent many hours doing shot analyses for an independent study with Mark Haxthausen on film theory and for his course on Weimar era film. Marc Gotlieb’s seminar on artistic representations of violence provided an opportunity for me to expand upon an interest in the subject that began in my first year and which culminated in my Qualifying Paper. In addition to coursework, much of my time was devoted to working at MASS MoCA, which was an invaluable experience. I assisted Susan Cross ’94 on her exhibition Material World and had the incredible opportunity to curate my own exhibition. Invisible: Art at the Edge of Perception features six international artists whose work explores the line between visibility and invisibility, inviting viewers to examine the demands and subtleties of the viewing experience. My year in Williamstown was memorable thanks to my smart and sassy classmates, with whom I took regular outings to the bowling alley, leisurely strolls through Hopkins Forest, late-night caffeine trips to Cumberland Farms, and an end-of-the-year hike up Mt. Greylock. Before heading south to pursue my Ph.D. in contemporary art at Rice University, this summer I will continue the line of Williams students working as the Samuel H. Kress graduate teaching fellow at Smith College’s Summer Institute in Art Museum Studies (SIAMS) under Marion Goethals ’89 and Katy Kline.”

RONG ZHAO (Central Academy of Fine Arts, Beijing ’08) “I have learned many things from my second year in the Williams/Clark program. Besides finishing regular course work, I focused more on my own field of interest—the modern and contemporary art history in China. I also got opportunities to expand my interests through the work-study program. I helped in the research of a new collection on Chinese contemporary art in Williams College Museum of Art, assisting in the organization of the exhibition Transition and Transformation: Recent Chinese Art from the Collection. It was such a pleasure to work with wonderful faculty and museum staff, which greatly enriched my understanding of the art in this field. The most impressive experience in my second year was the preparation for my Qualifying Paper and symposium presentation. During the QP process I had myriad chances to communicate with professors and classmates. My work has greatly benefited from these exchanges. My time in Williams deeply impacted my thinking of the subject and gradually allowed me to produce my own words expressing more creative ideas. Now I am studying in the Ph.D. program at the University of Chicago. I will always appreciate my Williams experience while continuing my academic career.”

THE CLASS OF 2011

MAGGIE ADLER (Williams College ’99) “After a more than decade-long hiatus from a life of the mind, my art history passion got the better part of me, and I was thrilled to be welcomed back to the Berkshires as a first-year student in the Williams Grad program. This year has been a fruitful exercise in re-firing the neurons and synapses and re-learning how to learn. I find myself open to new possibilities in the process of exploring works of art, both through the varied interests and approaches of my classmates and the marvelous guidance of the program’s faculty. Our Italy trip was not only a fascinating psychological experiment of the effects of traveling in packs but also, particularly as we sipped champagne in Pompeii’s ancient theater, a wonderful reminder of the camaraderie that forms when a fabulous bunch of art historians live and work together in Williamstown. My work-study at the Williams College Museum of Art offered the incredible opportunity to benefit from the mentoring of Director Lisa Corrin while collaborating with two amazing contemporary artists—Jenny Holzer and Pepon Osorio. Working at WCMA provides a contemporary bookend to my historical studies. Having come back to school from a career in professional fundraising, I am particularly delighted to have the opportunity really to work with the artists and curators and to flex my creative muscles. This summer, I will be staying close by and continuing my work at WCMA. I also hope to read a trashy novel for fun and maybe even to see a movie.”

AMY BRIDGEMAN (Vanderbilt University ’08) “It’s hard to believe that I have already completed my first year in the graduate program. It seems like just yesterday I was completing my application! It is also hard for me to believe all that has happened in just the span of an academic year. For starters, I traveled out of the country for the very first time with my classmates to tour Italy with some of the best guides you could imagine. I also survived two semesters of learning two languages (and actually can pick my way through some texts now!). The biggest accomplishment, though, has been my WCMA work-study position. In this position I worked with Charles Kang ’10 and Katie Price ’02 to curate Works as Progress: Works in Progress: French Drawing in the 18th and 19th Century, a show featuring works from the collection of Williams undergrad ’72 alum Professor Paul Tucker. Now that I have made it through several months of weather colder than I thought was possible, I will be heading back home to Georgia to warm up a bit and to volunteer at the Macon Museum of Arts and Sciences.”
EMILY CARR (University of California, Berkeley ’09) “While Williamstown and especially the Clark carrels can often feel secluded and monastic, the town’s quaint character and rural charm have ultimately won me over. In the absence of extensive restaurant dining options, I have been able to hone my cooking skills. In the absence of established entertainment venues, I have been able to assemble complicated jigsaw puzzles, play board games, and practice wiffle ball. But even if I have regressed to enjoy the same recreational activities as a grade-schooler, I have certainly grown intellectually as a graduate student. It is entirely possible that I have read more in the past year than in all the years of my undergraduate career combined. More importantly, the courses I’ve taken, conferences I’ve attended, people I’ve met, and discussions I’ve had have contributed to my understanding of art history as a living, breathing discipline, and I am eerily in my desire to forge a place for myself within it. I have also taken my first forays into the professional world of museums. As an intern to curator Denise Markonish at MASS MoCA, I worked on the installations of Iñigo Manglano-Ovalle’s Gravity is a Force to Be Reckoned With and Petau Coyne: Everything that Rises Must Converge, and provided research assistance for the upcoming survey of contemporary Canadian art, O Canada. Next year, I am excited to curate my first exhibition there with my classmate Oliver Wunsch. This summer, I will leave the lovely, temperate Berkshire climes to brave the sweltering heat of New York City as a curatorial intern at the Guggenheim for Nancy Spector ’84 and Katherine Brinson.”

JHARI DERR-HILL (Marymount Manhattan College ’08) "Last spring, when I received my acceptance to the Program, many people told me that Williams, the Berkshires, and the Graduate Program make a dramatically transformative cocktail. I was told that the aperture of my mind would open to its maximum, which seemed impossible given how curious and impressionable I already was. I expected a rigorous education (‘boot camp’), incomparable peers and faculty, and a lovely mountain hamlet to make a life surrounded by exceptional people easier to bear. What I did not expect to achieve was a level of agency I had not known prior to September. I have begun to uncover my academic voice. I have greater facility with speaking publicly. I have less acute fears of failure, because I know how imperative it is to enter scholastic dialogue. These are happy symptoms of the curriculum—our syllabi, our requirement to give in-class presentations and critiques—as well as the spirit of the Clark and Williams College. I get the sense that no subject is off limits when speaking independently with faculty and staff. Everyone conspires to make academic life here fruitful. Propelled by the momentum of the workload from this year, I am working as a Clark curatorial intern as well as doing work for an independent study this summer.”

LIZZIE GRAF (Southwestern University ’08) “The beginning of my time at Williams commenced my mind’s pendular swing from theory, where it had been lodged for years in college, to praxis, something once safely kept in the realm of the potential. That is, I thought I knew what it was to emphasize formal analysis, and I was wrong; theory won’t keep one warm in a frigid Venetian cathedral in January. The opportunity to observe such fruitful ‘looking’ in the work of visiting scholars (and classmates) was for me unparalleled. The pleasure of being a part of the class of ’11 struck me upon arrival and only deepened throughout our time in the seminar room. The diversity of academic backgrounds in our class forced me to interrogate certain methodological truths I believed to be objective. I spent the summer in Paris, fulfilling obligations accumulated during the school year, reading (non-art!) history books in parks, improving both my art historical and food-related French reading skills on troublingly comparable levels, and bracing myself for another Berkshires winter.”

CAMRAN MANI (Washington University ’06) “The past year has been a whirlwind of art-historical excitement. Almost everywhere I went I found great conversations about art, from the seminar room and the museums to the Fort kitchen and the Herring, not to mention between Palermo and Venice. By working for the Clark’s Research and Academic Program I also got involved with the projects of several dynamic Clark Fellows—Thierry de Duve and Hagi Kenaan (in the fall) and Judith Brodie and Etienne Jollet (in the spring). Another great experience was talking about Picasso with Richard Kendall, co-curator of the Clark’s exhibition Picasso Looks at Degas, as I prepared an essay on Cubism for Michael Cole’s challenging fall seminar. I was also fortunate to participate in two scholarly events related to exhibitions I assisted with before coming to Williams—one, in February, for Picasso and the Avant-Garde in Paris at the Philadelphia Museum of Art; and one, in April, for Matisse: Radical Invention, 1913-1917 at the Art Institute of Chicago. This summer I’m looking forward to continuing my work for RAP and discovering the pleasures of summertime in the Berkshires.”

NANCY O’CONNOR (Rice University ’08) “I have enjoyed my first year at Williams through and through, and it went much faster that I could have expected. I had the absolute pleasure of working in the Print Study Room at the Clark with Sarah Hammond ’08 and Jay Clarke for my work-study this year. As I learned about the Clark’s collection of works on paper, I started a list of some of my favorites. At the top are Giovanni Boltraffio’s metal point drawing Head of a Woman and Félix Bracquemond’s etching Portrait of Edmond de Goncourt, which I enjoy showing to anyone who stops by to visit me. One of my other personal highlights of this past year was our Winter Study trip to Italy, during which I was able to see the amazing mosaic decoration of the Norman churches of Sicily. This summer I will be studying German in Berlin, and I’m planning to see as much art as possible while I’m there!”

ALLISON PAPPAS (Brown University ’08) “Having easily acclimated myself to such beautiful surroundings, I enjoyed hunkering down for a critical and interpretive skills boot camp as the temperature dropped. Methods class with Michael Ann Holly was particularly helpful in pushing me towards a broader, yet more deeply articulated, approach to my interests in Interwar American art and public policy. Perhaps the most important lesson learned by this Texan was
how to not be killed driving in a Williamstown winter: studded snow tires! I look forward to seeing the Berkshires in their more hospitable garb this summer as I continue working with Nancy Matthews at WCMA.”

MIRIAM STANTON (Grinnell College ’05) “Even at 3:23 a.m. when I have 80 pages of Derrida to read and 2 more by Apollinaire to translate—all due by 8:30 a.m.—I remain convinced that I am in exactly the right place. My reintegration into academia has certainly been challenging, but I am thrilled to be here, amidst the whirlwind of French and German words and snippets of ideas collaged across my carrel in a Post-it note array (this year, I have single-handedly kept Post-it in business!). Prior to my arrival in Williamstown, museum colleagues warned me that graduate school would be a cutthroat, competitive environment, but what I have encountered instead is a warm, welcoming haven. Whether attending one of the Research and Academic Program events or grappling with paper topics over ice cream in the Fort kitchen, I am inspired by the scholars with whom I share this experience. Working at the Williams College Museum of Art has further enriched my year. I am assisting Lisa Corrin to coordinate an extensive permanent collection reinstallation that will include objects borrowed from the Yale University Art Gallery. This summer I will remain in Williamstown to delve more deeply into the reinstallation project—and to soak in some of the famed Berkshire beauty and culture. I look forward to spending more time here, as I am convinced that my new home is not so much in a corner of the world but is, itself, a center.”

SARAH VAN ANDEN (Temple University ’08) “My first year at Williams has been intense but also thrilling. It is hard to dwell on anything negative as I recall my experiences sitting here in the beautiful Berkshire sunshine. I went to Italy for the first time and experienced firsthand so many works of art, which I had previously known only from books. Here at Williams and the Clark I am surrounded by classmates, faculty, and scholars who not only intellectually challenge me every day, but also create a warm and supportive social environment. Sometimes I get to blow off steam with my classmates by singing karaoke, competing in trivia nights, or playing wiffle ball. Thus far my coursework has been focused primarily in the early modern period. In the spring semester I was able to concentrate especially on my interests in collecting and the lives of objects. This past year I also held a work-study position in the Clark’s Research and Academic Program. As a research assistant I worked with fellows Martin Berger and Branko Mitrovic in the fall and Miguel Hernandez-Navarro and Larry Silver in the spring. My work for and discussions with the fellows have been some of the most enriching experiences in the program. Next year I am looking forward to getting teaching experience as a TA for Art History 101 and 102. In the meantime I will be in New York City working on languages and hoping to get some writing done.”

OLIVER WUNSCH (Haverford College ’07) “The most meaningful part of this year has been my courses. I’ve never had such a consistently committed group of professors who are so supportive and eager to challenge their students. A close second behind academics in terms of importance, riding my bike around the Berkshires this year has been a delight and made me somewhat saner. I’ve also enjoyed my internship at MASS MoCA and look forward to curating a show there next year with my classmate Emily Carr. This summer, I will head home to the Boston area to study German. Mark Haxthausen has recommended what he calls the Winkelmann method. Apparently this involves reading Geschichte der Kunst des Altertums on a nude beach and comparing the descriptions of sculptures to your surroundings. Results to follow. . . .”

In the midst of classes and bike rides, Oliver also found time this spring to write “a few short essays for a new online column run by the PBS series Art21,” including one that focused on Katia Zavistovski’s ’10 MASS MoCA show, InVisible.
Graduates’ News

This aims to be a complete roster of graduates. Please let us know of all the updates, additions, and corrections.

1974  ·····

Judith Adams We have learned that Judith, who owned and ran the Art Bookshop, in Ludlow, Shropshire, has “passed the baton” to others.

Jeanne Bresciani (Isadora Duncan International Institute, New York, Artistic Director, Director of Education; Ph.D., New York University School of Education ’00, “Myth and Image in the Dance of Isadora Duncan”)

Elizabeth A. Cogswell (University of Missouri, Columbia, Mo., Director of Development, Foundation Relations; M.A., University of Delaware, Winterthur Program ’81, “The Henry Lippett House: A Document of Life and Taste in Mid-Victorian America”)

Francesca Eastman (David B. and Edward C. Goodstein Foundation, Trustee; San Mateo Community Colleges Foundation, Vice President)

William J. Gavin (Independent scholar)

Brother John Thomas Haletsy (Holy Cross Monastery, West Park, N.Y.)

Gregory Alligire Smith

Cynthia Winter

1975  ·····

Anna R. Cohn (Smithsonian Institution Traveling Exhibition Service [SITES], Washington, D.C., Executive Director)

Elizabeth M. Ely

Jay M. Fisher (The Baltimore Museum of Art, Deputy Director for Curatorial Affairs/Senior Curator of Prints, Drawings & Photographs) Last fall Jay wrote: “On the 24th of October, we are opening a major exhibition Matisse as Printmaker, a show I organized with publication for the American Federation of Arts in New York, which is opening here in a larger version integrating objects from our collection as well as a major gift of eighty-five prints we just received from The Pierre and Tana Matisse Foundation in New York.”

Amy Golahny (Lycoming College, Williamsport, Pa., Professor of Art History and Chair, Art Department; Ph.D., Columbia University ’84, “Rembrandt’s Paintings and the Venetian Tradition”) Amy writes that she is now Vice President of Historians of Netherlandish Art, and that she welcomes participation in this organization from alumni: “Please consider the newly launched and completely electronic Journal of Historians of Netherlandish Art, JHNA, as a place to publish your scholarship on Dutch, Flemish, and northern European art.”

Johanna Halford-Macleod (The Phillips Collection, Washington, D.C., Director of Publications and Franz and Virginia Bader Fund, Executive Director)

Peter deCourcy Hero (California Institute of Technology, Pasadena, Calif., Vice-President of Development and Alumni Relations; M.B.A., Stanford University Graduate School of Business; Honorary Doctor of Laws, Maine College of Art)

Irena Hochman (Irena Hochman Fine Art, Inc., New York, President)

Mary Cheney Nelson (Image Homes Corporation, Evergreen, Colo., Vice President and Interior Coordinator)

Cynthia Quay Tashjian (Skinner, Inc., Boston, Mass., Public Relations Associate)

Jeffrey E. Thompson (Smithsonian Institution Traveling Exhibition Services [SITES], Washington, D.C., Senior Project Director)

1976  ·····

Gaye L. Brown (Self-employed researcher/writer, Bethesda, Md.)

Gary Burger (Colonial Williamsburg, Williamsburg, Va., Director of Administration for Collections and Conservation)

Kee Il Choi (Independent arts and ceramics dealer, New York)

Lois Fischner-Rathus (The College of New Jersey, Ewing, N.J., Professor of Art History; Ph.D., Massachusetts Institute of Technology ’81, “Jack Twokov’s Work from 1955 to 1979: The Synthesis of Choice and Chance”)

E. Melanie Gifford (National Gallery of Art, Washington, D.C., Research Conservator of Paintings; Ph.D., University of Maryland ’97, “Style and Technique in the Evolution of Naturalism: North Netherlandish Landscape Painting in the Early Seventeenth Century”)

Jeanne B. Plekon (Reader’s Digest, Pleasantville, N.Y., Analyst Programmer)

Michael Shapiro (The High Museum, Atlanta, Ga., Director; Ph.D., Harvard University ’80, “The Development of American Bronze Foundries, 1850–1900”)

Philip G. Verre (The High Museum, Atlanta, Ga., Chief Curator)

Judith McCandless Williams

Kathy Zimmerer-McKelvie (California State University Dominguez Hills, Carson, Calif., Director, University Art Gallery)

1977  ·····

Deborah Irene Coy (Bonhams, New York, Department Head, European Art; J.D., Villanova University)

Susan Dodge-Peters Dais (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., McPherson Director of Education)

Henry J. Duffy (Saint-Gaudens National Historic Site, Cornish, N.H., Curator/Chief of Cultural Resources; Ph.D., Rutgers University ’01, “New York City Collections 1865–1895”)

Eileen Casey Jachym

Michael Klein (Michael Klein Arts, Brooklyn, N.Y., Owner) “Consulting projects for the Allan Stone estate; Maryland Art Place. Agent for emerging and mid-career artists.”

Judith Weiss Levy (Trustee, St. Louis Art Museum, Repertory Theatre St. Louis, & Contemporary Art Museum St. Louis)

Robert S. Mattison (Lafayette College, Easton, Pa., Marshall R. Metz-
I walked in and the floors were still being waxed.

I didn’t know much about the North Carolina Museum of Art before visiting but it has a remarkable, storied history. John, being a historian, shared some impressive details. I learned that it was the first major art museum collection in the country to be formed by state legislation and funding. He thinks this investment in the arts could have been a reaction to the Cold War as the government was trying in several ways to shore up American culture. What I also learned is that the museum is set on a spectacular, sprawling 164-acre campus—the largest art park in the country. So it’s like visiting a museum and a national park in one go.

John and I met in the museum’s café. Maybe it was the great food (house-made cherry ice cream anyone?), or the easy conversation, or a combination of the two, but we stayed for hours. I was interested to hear what John’s experience in the graduate program was like, how his connection to the Williams community might be similar or different from that of undergrads.

After finishing his masters, John’s job at WCMA kept him in town for two more years. He was, in fact, the museum’s first full-time employee and through a rare course of events, was the museum’s Acting Director for one year at the age of twenty-five. While at Williams and in Williamstown, he developed deep connections with the faculty. He told me about what it was like to always be the youngest person in the room, to be learning from real master scholars and also having to make mistakes in front of them too.

Most Ephas probably think of their close relationships with their professors as a real privilege. I was flattered to hear from John that it goes both ways. He shared a story with me of a faculty meeting in which Professor Whitney Stoddard was chiding some of his colleagues for not being as involved in student life as he thought they should have been. (Professor Stoddard was famous for attending every sporting match, art show, and concert his schedule could manage.) He reminded them that they were not just there to sit in an ivory tower. According to Stoddard, instead they are there ‘to train minds. And that’s a real privilege.’ Call it privilege, respect, openness, or understanding. But there’s no question that it is a part of the Williams fabric, and it helps ensure it will continue to be a place that we love, even after we move on.”

Stephen R. Edidin (New-York Historical Society, Director of Museum Administration and Curator of American and European Art)
Adrian S. Hoch (New York University in Florence; Ph.D., University of Pennsylvania ’83, “Simone Martini’s St. Martin Chapel in the Lower Basilica of San Francesco, Assisi”)
Brian Lukacher (Vassar College, Poughkeepsie, N.Y., Professor of Art; Ph.D., University of Delaware ’87, “Joseph Michael Gandy: The Poetic Representation and Mythography of Architecture”)
Carole Cunningham McNamara (University of Michigan Museum of Art, Ann Arbor, Senior Curator of Western Art)
1979  ・・・・

**Hiram Carruthers Butler** (Devin Borden Hiram Butler Gallery, Houston, Tex., Director)

**Mary Spivy Dangremond** (Community Foundation of Southeastern Connecticut)

**Stephen Eisenman** (Northwestern University, Evanston, Ill., Associate Professor; Ph.D., Princeton University ‘84, “On the Politics of Dreams: A Study of the ‘Noirs’ of Odilon Redon”)

**Laura M. Giles** (Princeton University, Art Museum, Heather and Paul G. Haaga Jr., Class of 1970 Curator of Prints and Drawings; Ph.D., Harvard University ’86, “The Paintings and Related Drawings of Giacomo Cavedone, 1577–1660”)

**Margaret Kaufman** (Kaufman Nelson Vintage Photographs, Bainbridge Island, Wash.)

**Franklin W. Kelly** (National Gallery of Art, Washington, D.C., Deputy Director and Chief Curator, and University of Maryland, College Park, Professor, Department of Art History and Archaeology; Ph.D., University of Delaware ’85, “Frederic Edwin Church and the North American Landscape, 1845–1860”)

**Christopher W. London** (Independent architectural historian; Naumburg Orchestral Concerts, president; Ph.D., Oxford University, ’87, “British Architecture in Victorian Bombay”)

**Elizabeth L. C. Milroy** (Wesleyan University, Middletown, Conn., Professor of Art History & American Studies; Ph.D., University of Pennsylvania ’86, “Thomas Eakins’ Artistic Training, 1860–1870”)

**Wendy Owens** (Canadian Centre for Architecture, Montreal, Quebec, Consulting Curator; McGill University, Liaison Officer for the Faculty) “I am still Consulting Curator of the Canadian Centre for Architecture and Liaison Officer for the Faculty of Arts at McGill University. I have now published on Gordon Matta-Clark in three languages (English, Italian, and Spanish) and an article in German is forthcoming along with my soon to be finished book on his writings, which may also be published in Spanish. Always interesting to read one’s text translated into another language! My new book on Montreal artist/architect Melvin Charney, on whom I did an exhibition at the Americas Society in New York in 2008, is being distributed by DAP, and I also continue to write about kitchen design history and have an article about kitchen wallpaper coming out in a journal called CuiZine (www.cuishine.mcgill.ca).

**Sheryl E. Reiss** (University of Southern California, Lecturer in Art History; Ph.D., Princeton University ’92, “Cardinal Giulio de’ Medici as a Patron of Art, 1513–1523”) In 2009–2010 Sheryl published six catalogue entries on works by Raphael, Giulio Romano, Baldassare Peruzzi, Andrea Sansovino, and Giuliano Bugiardini in From Raphael to the Carracci: The Art of Papal Rome, edited by David Franklin (Ottawa, National Gallery of Canada) as well as an article entitled “Per haverre tucte le opere . . . da Monsignore Rev.mo: Artists Seeking the Favor of Cardinal Giulio de’ Medici,” in The Possessions of a Cardinal: Art, Piety, and Politics, 1450–1700, edited by Mary Hollingsworth and Carol Richardson (Pennsylvania State University Press, 2010). Her article entitled “From ‘Defender of the Faith’ to ‘Suppressor of the Pope’: Visualizing the Relationship of Henry VIII to the Medici Popes Leo X and Clement VII” is forthcoming in Henrici-Medici Artistic Links between the Early Tudor Courts and Mediciian Florence, edited by Cinzia M. Sicca and Louis A. Waldman (Villa I Tatti and the Yale Center for British Art). In April of this year Sheryl presented a paper entitled “The Patronage of the Medici Popes at San Lorenzo in the Historiographic Tradition” at the annual meeting of the Renaissance Society of America in Venice. The paper will be published in San Lorenzo: A Florentine Church, edited Robert Gaston and Louis A. Waldman, to be published by the Villa I Tatti. She has been invited to contribute an essay entitled “A Taxonomy of Art Patronage in Early Modern Italy” to Mapping Renaissance and Baroque Art: Essays on Culture and Ideas, 1300–1700, edited by Babette Bohn and James M. Saslow (Blackwell) and another, entitled “Secular Women Patrons in Europe 1300-1700,” which will appear in The Ashgate Research Companion to Women and Gender in Early Modern Europe, edited by Katherine McIver, Allyson Poska, and Jane Couchman. In February Sheryl was elected to the Nominating Committee of the Italian Art Society and in May she was named the next Editor-in-Chief of caa.reviews, the online review journal published by the College Art Association.

**Jennifer Wade**

1980  ・・・・

**Cheryl A. Brutvan** (Norton Museum of Art, West Palm Beach, Fla., Curator of Contemporary Art)

**Martha Krom Chiarchiario** (UMass Memorial—Clinton Hospital, Worcester, Vice President, Human Resources)

**Edward A. Hawkins** (Good Harbor Fillet Co., Gloucester, Mass., Business Development)

**Christine Knox** (Boehringer Ingelheim Pharmaceuticals, New York, Manager, Medical Congresses; M.B.A., University of Connecticut; C.M.M. Certification ’00 in Global Strategic Meeting Management, University of Coventry)

**David Martocci** (Kessler’s Catering of Elberon, Long Branch, N.J., Co-owner and General Manager)

**Vivian L. Patterson** (Williams College Museum of Art, Williamstown, Curator of Collections) In July 2010 Lisa Corrin circulated this announcement and tribute concerning Vivian to the Art Department: “I am writing to let you know that Vivian Patterson, Curator of Collections, will be taking a leave beginning July 9 to focus on her health and family needs. At the conclusion of her leave, she will retire and join the family of Williams retirees. We look forward to celebrating her Williams career at that time. Vivian has contributed a great deal to the museum during the years she has been with us. She has curated numerous exhibitions, mentored student interns, managed several of our most successful publications, and kept us smiling with her sense of humor and fun. She has also been an unwavering advocate for the permanent collection. Vivian is deeply committed to all things Eph and has worked hard not only for WCMA but for Williams. . . . Please join me in extending to Vivian your best wishes as she embarks upon this much deserved period of time off. I am sure many of you will see her on the Taconic Golf Course!”

**Christine B. Podmaniczky** (Brandywine River Museum, Chadds Ford, Pa., Associate Curator for Wyeth Collections)

**Paula Koromilas Robyn** (Marlboro County High School, Bennettsville, S.C., Art Teacher K-12)
1981 •••

Laurie McGavin Bachmann (Ridgefield Public Library, Ridgefield, Ct.; M.P.S. Interactive Telecommunications, New York University, Tisch School of the Arts ’98) “This summer marks seven years since we moved from Park Slope in Brooklyn to Ridgefield, Connecticut. As one of our friends from the City said when he came to visit us, ‘there’s a whole lot of nature up here.’ Which is true! And, it’s taken some time, but I think we’ve finally arrived. I am working at the Ridgefield Library developing a series called ARTalks featuring speakers from art, architecture and design practices. I have also developed an independent educational series that focuses on the many facets of the creative process. Lastly, I have been working as a docent for the Aldrich Museum of Contemporary Art. My husband, Peter, runs the NYC office for a national firm, JCJ Architecture, and our daughter, Maya, will graduate this year from Ridgefield High School. If you’re ever in the area, please give a call; we’re in the book!”

Rachel J. Burbank

Bonnie A. Campbell (Museum of Fine Arts, Houston, Director of Bayou Bend Collection and Gardens)

Amy Shammash Dane (Mount Holyoke College Art Museum, South Hadley, Mass., Education Coordinator)

Kenneth LeDoux

Jennifer G. Lovett

Sally Mills (Independent art historian, Iowa City; Princeton University, Ph.D. program in art history)

Ruth Pasquine (Ph.D., City University of New York ’00, “The Politics of Redemption: Dynamic Symmetry, Theosophy and Swedenborgianism in the Art of Emil Bisttram [1895–1976]”) “I taught a 7-session course on ‘The History of Tibetan Buddhist Art’ to a senior citizens group here in Little Rock this winter. For other news, see my website www.ruthpasquine.com.”

John Pultz (University of Kansas, Lawrence, Associate Professor, Kress Foundation Department of Art History; Ph.D., IFA–NYU ’93, “Harry Callahan and American Photography, 1938–1990”) “Fall 2010 I’m on sabbatical, working in Lawrence on essays addressing the representation in American photography since 1950 of notions of urbanism/suburbanism/exurbanism. Meanwhile, this fall Ian turns 12 (tennis has replaced art making as his driving passion), and Noah and Eliza both turn 4. Susan (Susan Earle, undergrad ’80) remains busy organizing exhibitions for the Spencer and writing several outside commissioned essays. With three kids we get to travel less than before, but still made it to New York for a week in early August, balancing seeing friends and art, with kid time in playgrounds and elsewhere.”

Ann Rosenthal (MAPP International Productions, New York, Executive Director and Producer; President of the Board)

Catherine B. Scallen (Case Western Reserve University, Cleveland, Associate Professor; Ph.D., Princeton University ’90, “Rembrandt and St. Jerome”)

Maureen Walsh

1982 •••

Julia Bernard (Independent curator and critic based in Frankfurt, Germany; Ph.D., University of Chicago ’93, “Identification with Christ in Late Nineteenth-Century Self-Portraiture: A Modern Conception of the Artist’s Societal Role”)

Sandra Ludig Brooke (Marquand Library of Art and Archaeology, Princeton University, Head Librarian)

Wanda A. Bubriski (Beverly Willis Architecture Foundation, New York, Director)

Maura Feeney


Paula Morse (Massachusetts Art Commission, Boston, Chair; and Cohasset Historical Society, Cohasset, Committees Committee Chair (and former Co-President of the Society)

Anne Reed Shannon

Nancy Sojka (The Detroit Institute of Arts, Curator and Department Head, Prints, Drawings, and Photographs)

John Wetenhall (Miami Art Museum, Miami, Fla., Interim Director; Ph.D., Stanford University ’88, “The Ascendancy of Modern Public Sculpture in America”; M.B.A., Vanderbilt University)

1983 •••

Julie Aronson (Cincinnati Art Museum, Curator of American Painting and Sculpture; Ph.D., University of Delaware ’95, “Bessie Potter Vonnoh [1872–1955] and Small Bronze Sculpture in America”)

Vincent Carnevale

Cynthia Deith

Thomas W. Fels (Independent art historian, North Bennington, Vt.)

Anne E. Hovinga (Museum of Fine Arts, Boston, Estrellita and Yousuf Karsh Senior Curator of Photographs)

Peter F. Lynch (Ph.D., Yale University ’92, “Patriarchy and Narrative: The Borgherini Chamber Decorations”)

Ellen Wood Pineno

James L. Weiss (Kutztown University of Pennsylvania, Kutztown, Art Education Department, Instructor; M.A., Yale University ’86) “My performance company is Faceitdadpictures (founded in 1992 in New Haven, Ct.). My newest performance, entitled Art Stories, debuted at the Goggleworks in Reading, Penn., on April 11, 2010.” And a brief biography to bring things up-to-date: “James Weiss is a storyteller, performance artist, and an art historian. His training is in art history and art theory. In 1992 Weiss founded Faceitdadpictures, a company committed to the principle of collaboration. Weiss has written and produced dozens of performances, collaborating with graphic designers, dancers, theorists, and musicians. One of his most popular shows, Smyth Stories (about his boyhood friend, Smyth, who died from AIDS in 1995) has been performed more than a dozen times since 1995, including a show at the Cleveland Performance Art Festival in 1996 and at the Yale University Art Gallery in 1997.”

1984 •••

Bradley B. Brigham (North River Antiquities, Colrain, Mass., Owner/Proprietor) “The 1834 brick and clapboard Congregational Church that three partners and I purchased in 1993 is in the process of becoming Colrain’s first senior center. After years of going by the name of the Brick Meeting House and being the venue for myriad social and cultural events, it will now be converted to Colrain’s Wellness Center with a $750,000 community block grant. My group—the Coleraine Land & Historic Building Preservation Society, a 501C3 nonprofit—will
give the Brick Meeting House to the town of Colrain to help make the center a reality. Aging Baby Boomers may rule, but the architectural integrity will not be compromised! In terms of my antique shop, North River Antiquities, I continue to buy and sell country decorative arts and some fine art as well. My best to all.”  

Michael M. Floss  
Nancy E. Green (Cornell University, H. F. Johnson Museum of Art, Ithaca, N.Y., Assistant Director/Chief Curator)  
Thomas J. McVarish (Tufts University, Technology Transfer Office, Boston, Associate Director of Operations)  
H. Rodney Nevitt (University of Houston, Department of Art, Associate Professor and Area Coordinator; Ph.D., Harvard University ’92, “Studies in Dutch Art and the Literature of Courtship, 1600–1650”)  
Robert J. Phelan (Attorney and Counselor at Law, University of Massachusetts at Amherst, Legal Studies Program)  
Charles A. Shepard III (Fort Wayne Museum of Art, Exec. Director)  
Nancy Spector (Solomon R. Guggenheim Museum, New York, Deputy Director and Chief Curator; M.Phil., City University of New York)  
From the Guggenheim website we learn that Nancy, in addition to being a regular columnist for Frieze, “is a recipient of the Peter Norton Family Foundation Curators Award. She has most recently organized a group exhibition entitled theanyspacewhatever for the New York Guggenheim Museum.”

1985 ……

Ann Murphy Burroughs (St. Louis Art Museum, St. Louis, Mo., Research Assistant to the Director)  
Susan Holmberg Currie (Vancouver Art Gallery, Vancouver, B.C., Assistant Registrar for Touring Exhibitions; and The Leon and Thea Koerner Foundation, Vancouver, B.C., Executive Director)  
Alice Evarts-Schipper  
Nora M. Heimann (Catholic University of America, Washington, D.C., Associate Professor and Chair of Art History; Ph.D., City University of New York ’94, “ ‘What Honor for the Feminine Sex’: A Study of Joan of Arc and the Representation of Gender, Religion, and Nationalism in French Nineteenth-Century Painting, Prints, and Sculpture”)  
Sharon R. Hemenway (Corning-Painted Post School District, Painted Post, N.Y., Freshman Academy Teaching Assistant) “This was a year of big changes as we saw our eldest go off to his first year of college (Dan began in Sept. ’09 at Harvard) and I, after working part-time for 9 years in the elementary schools, began a full-time position in the high school. I work exclusively with freshmen who need extra academic support and find it both challenging and rewarding.”  
Steven S. High (Telfair Museum of Art, Savannah, Ga., Director)  
Suzanne M. Karr (Sotheby’s, Inc., London, Senior Director, Worldwide Head of Old Master Drawings)  
Megan (Margaret) Smith (Grolier Club, New York, Exhibitions Coordinator)  
Jill B. Steinberg (independent writer and editor, Seattle)  
Robert Wolterstorff “We learned this summer that Robert has left his position as director of the Victoria Mansion, Portland, Maine.

1986 ……

Brent R. Benjamin (St. Louis Art Museum, St. Louis, Mo., Director)  
Elizabeth Triplett Blakelock (Coordinator of the Cultural Council, West Hartford, Conn.)  
Sarah Cash (The Corcoran Gallery of Art, Washington, D.C., Bechhoefer Curator of American Art) Sarah’s exhibition Sargent and the Sea opened at the Corcoran Gallery of Art in September 2009, later traveling to the Museum of Fine Arts, Houston (spring 2010) and the Royal Academy of Arts, London (summer 2010). The accompanying catalogue (Yale University Press) contains essays by Sarah and other Sargent scholars, including Marc Simpson. An international symposium was held in conjunction with the show in November 2009. Michelle Obama visited the exhibition at its Corcoran venue. Sarah has edited the first catalog of the Corcoran’s collection of historic American paintings in nearly 45 years; the 7-year undertaking will be published in book and on-line form in January 2011.  
Laura Coyle (National Museum of African American History and Culture, Washington, D.C., Collection Manager; Ph.D. Princeton University ’07, “The Still-Life Paintings of Vincent van Gogh and Their Context”) “A quick update: in June, I started as Collection Manager for the Smithsonian’s National Museum of African American History and Culture. The museum is building its foundational collection to have something to put in the new museum when it opens on the Mall in 2015, so we are really, really busy.”  
Lucy Winters Durkin (Memorial Art Gallery of the University of Rochester, Rochester, N.Y., Art History Instructor)  
Carolyn Halpin-Healy (Arts & Minds, Inc., New York, N.Y., Executive Director) “I am establishing a non-profit organization called Arts & Minds dedicated to improving well-being for people with dementia and their caregivers by providing meaningful art-centered activities. Working with a Columbia University neurologist at Harlem Hospital and educators from three uptown museums, we ran a successful pilot at The Studio Museum in Harlem last spring and are currently seeking funding to expand programming. It has been very exciting to discover how encounters with art, especially in the museum setting, can create positive emotional experiences that have real carry-over for people learning to live with memory disorders. I would love to hear from Williams alumni/ae who would like to work with this wonderful audience in their museums.”  
Zheng Hu (University at Albany, SUNY, University Art Museum, Albany, N.Y., Exhibition Designer)  
Mark Stansbury-O’Donnell (University of St. Thomas, St. Paul, Minn., Professor; Ph.D., Yale University ’90, “The Shape of the Church: The Relationship of Architecture, Art, and Liturgy at the Cathedral of Trier”)  
Susan V. Webster (College of William and Mary, Williamsburg, Va., Jane Williams Mahoney Professor of Art and Art History; Ph.D., University of Texas at Austin ’92, “The Processional Sculpture of Penitential Confraternities in Early Modern Seville”)

39
1987  •••
Yumi Nakayama Farwell
Joyce Rolerson Hu (Yates Magnet School, Schenectady, N.Y.)
Pamela A. Ivinski (Cassatt Catalogue Raisonné Committee, New York, Research Manager)
Deborah K. Leveton
Diana L. Linden (Independent Scholar and Pitzer College, Claremont, Calif., Scholar-in-Residence; Ph.D., City University of New York '97, “The New Deal Murals of Ben Shahn: The Intersection of Jewish Identity, Social Reform, and Government Patronage”) “Enough about me, let’s talk about my kids. Alex & Emily Linden-Ross turned 7 in October ’09. They agreed on a circus party, which meant that I had to face paint 20+ kids as clowns—a talent I didn’t know I had. Celebrated my 48th birthday in April 2010 with a multi-generational hula-hooping party with a performance by a friend who is a professional. Things are pretty bad here in California and the state is killing the public education system—Peter teaches in the California State University system—so we go on! Hope you are well and all at the program is thriving.”

Xia Qiu
Robin Reynolds Starr (Skinner, Inc., Boston, Mass., Director Pro Tem, American and European Paintings & Prints) From her profile on the Antiques Roadshow website: “As director pro tem of American & European Paintings & Prints, Robin Starr heads one of Skinner’s most important specialty departments. In this key role she oversees a staff of specialists who appraise and catalog prints, paintings, sculpture, and works on paper for a wide variety of Skinner clients, including arts and cultural institutions, estates, major collectors, and private individuals. She is also widely regarded as one of Skinner’s most vibrant and animated auctioneers, bringing an enthusiastic spirit to the podium at Skinner’s American & European Paintings & Prints auctions, four times annually. Starr’s area of specialization is in American paintings and prints from the 19th and early 20th centuries. Outside her role at Skinner, Starr is a major contributor to the success of Boston’s thriving arts and culture community. She conducts numerous benefit appraisal days, lectures, and benefit auctions throughout the year. Starr has lectured in art history at various colleges throughout New England, and is currently a lecturer in art history at Boston College in Chestnut Hill, Massachusetts. Starr joined Skinner in September of 1987 as a research and cataloguing assistant in the American and European Paintings & Prints department. She received her M.A. in the history of art, specializing in early medieval art, from Williams College. As an undergraduate at Bates College, Starr combined an unusual double major in Art History and Physics through research in neutron activation autoradiography and its application in art historical research.”

1988  •••
Courtney Braun
Becky A. Briesacher (University of Massachusetts, UMass Medical School, Worcester, Associate Professor of Medicine; Ph.D., University of Maryland, Baltimore ’01) “News over the last year: I was promoted to Associate Professor of Medicine, University of Massachusetts Medical School Department of Medicine, Division of Geriatric Medicine, Worcester, MA, and I still really love my job. My son Henry turned 3 and is finally interested in using the toilet. I renewed several Williams college friendships over the year using Facebook. Especially fine posts come from Jim Ganz ’88 and Katherine Myers undergrad ’83.”
Priscilla Vail Caldwell (James Graham & Sons, New York, Vice President)
Diane Dillon (Newberry Library, Chicago, Assistant Director of Research and Education; Ph.D., Yale University ’94, “The Fair as a Spectacle: American Art and Culture at the 1893 World’s Fair”)
Kristen Froehlich (Atwater Kent Museum, Philadelphia, Director of

Ann Slimmon Woolsey (Rhode Island School of Design, Museum of Art, Providence, Interim Director)
Charles E. Wylie (Dallas Museum of Art, Lupe Murchison Curator of Contemporary Art)
the Collection)

James A. Ganz (Fine Arts Museums of San Francisco, Curator of the Achenbach Foundation for Graphic Arts; Ph.D., Yale University ’00, “Robert Robinson [1651–1706]: Painter Stainer and Peintre-Graveur”) “I am marking my second anniversary in San Francisco with the opening of my exhibition Impressionist Paris: City of Light, on view at the Legion of Honor from June 5 to September 26, 2010. The show is accompanied by a catalogue which is being co-published by the Fine Arts Museums of San Francisco and Prestel.”

W. Anthony Gengarely (Massachusetts College of Liberal Arts, North Adams, Professor, Art History, Museum Studies, Arts Management; Ph.D., Boston University ’72, “Resistance Spokesmen: Opponents of the Red Scare, 1919–1921”)

Margaret M. Magner (Citigroup, New York, Project Manager)

Marguerite H. Modan

Mary T. Ross (Van Nostrand Reinhold, San Francisco, Editorial Assistant)

Jon E. Sorenson (University of Wisconsin Foundation, Madison, Director of Development, College of Letters and Science)

1989 ……

Jenine Gordon Bockman (Independent publisher, New York)

Peggy O’Brien Eysenbach (Homemaker, Belmont, Mass.)

Heather Galloway (Intermuseum Conservation Association, Cleveland, Ohio, Paintings Conservator)

Laura D. Gelfand (Myers School of Art, The University of Akron, Akron, Ohio, Professor of Art History and Associate Dean of the Honors College; Coordinator of Art History; Ph.D., Case Western Reserve University ’94, “Fifteenth-Century Netherlandish Devotional Portrait Diptychs: Origins and Function”)

Joseph R. Giuffre (Temple University, Philadelphia, Intellectual Heritage Program; Ph.D., Rutgers University ’08, “Design in Raphael’s Roman Workshop”)

Marion Goethals (Smith College Summer Institute in Art Museum Studies, Northampton, Mass., Director) Marion sends along thanks to all the “wonderful teaching assistants in our summer programs” among the graduates of the program.

Jennifer Huffman (Springer-Miller Systems, Stowe, Vt., Software Support Specialist, IT)

Marni R. Kessler (University of Kansas, Lawrence, Associate Professor, Art History; Ph.D., Yale University ’96, “Sheer Material Presence, or the Veil in Late Nineteenth-Century French Avant-Garde Painting”)

Shelley R. Langdale (Philadelphia Museum of Art, Associate Curator of Prints and Drawings)

Brooke A. Marler (Evanson Art Center, Evanston, Ill., Executive Director)

Rebecca E. Nanovic

Nora L. Nirk

Kathryn Potts (Whitney Museum of American Art, New York, Associate Director, Helena Rubenstein Chair of Education)

Paul R. Provost (Christie’s, Inc., New York, Senior Vice President; Director of Trusts, Estates & Appraisals; Ph.D., Princeton University ’94, “Winslow Homer’s Drawings in ‘Black-and-White,’ ca. 1875–1885”)

Christina R. Yang (Solomon R. Guggenheim Museum, New York, Associate Director of Education, Public Programs) From the Guggenheim website, we learn that Christina “works closely with her museum colleagues to design and oversee a schedule of multidisciplinary programs for adults that deepen intellectual engagement with the museum’s permanent collection, special exhibitions, architectural program, and other special projects. The programs take the form of scholarly lectures, multidisciplinary panel discussions, academic symposiums, weekly film screenings, literature readings, performance events, and gallery talks. Yang is also an adjunct lecturer in the MFA Program in Photography and Related Media at the School of Visual Arts and the MFA Program in New Media and Performance at Long Island University.”

Ellen Zieselman (Museum of Fine Arts/Museum of New Mexico, Santa Fe, Curator of Education)

1990 ……

Michele M. Bernatz (SUNY, Fredonia, Assistant Professor; Ph.D., University of Texas, Austin ’06, “The Concept of Divinity in Maya Art: Defining God L”)

Margaret L. Goehring (New Mexico State University, Las Cruces, N.M., Assistant Professor of Art History; Ph.D., Case Western Reserve University ’00, “Landscape in Franco-Flemish Manuscript Illumination of the Late Fifteenth and Early Sixteenth Centuries”)

Lauren B. Hewes (American Antiquarian Society, Worcester, Mass., Andrew W. Mellon Curator of Graphic Arts; Print Council of America, Project Bibliographer, Oeuvre Catalogue Project) In December the American Antiquarian Society announced that Lauren had been promoted: “Lauren Hewes, formerly assistant curator, is now the Andrew W. Mellon Curator of Graphic Arts. Lauren has been on the AAS staff for several years and has a deep knowledge of the graphic arts collections. You will find her very responsive and helpful.”

Patricia R. Ivinski We understand that Patricia is teaching elementary school in Baltimore.

Pamela Kachurin (Duke University, Center for Slavic, Eurasian and East European Studies, Durham, N.C., Visiting Assistant Professor; Ph.D., Indiana University ’98, “One Step Forward, Two Steps Back: The Retreat of the Avant-Garde in the Early Soviet Era”)

Robert Lach (Chicago Board Options Exchange; M.B.A. ’97, University of Chicago)


Christine I. Oaklander (Lehigh Valley Hospital & Health Network, Allentown, Pa., Arts Coordinator; and independent art consultant and scholar; Ph.D., University of Delaware ’99, “Clara Davidge and Henry Fitch Taylor: Pioneering Promoters and Creators of American Modernist Art”) “My current/recent activities include completing an article on the early modernist artists’ group called The Penguin, spearheaded by Walt Kuhn and an outgrowth of the 1913 Armory Show. The Penguin was a forum for experimental art during World War I, a time when there were scant opportunities for young American artists to exhibit. European artists fleeing the war such as Jules Pascin, Albert Gleizes, and Horace Brodzky became active in the club and contributed experimental abstract art to a series of exhibitions. Earlier this year I had a great adventure in finding the very rare original text of a famous Confederate Civil War speech given by Colonel Jonathan Mosby say-
ing farewell to his elite troops just a few days after the end of the Civil War. The only other period copy in Mosby’s hand was at the Museum of the Confederacy. Ironically, I found the letter in the home of ardent Union supporters in Connecticut. The letter was the cover lot of a major historical memorabilia auction held in Beverly Hills last February and sold for almost $70,000. I continue to work half-time at Lehigh Valley Health Network as arts coordinator where I am in charge of all projects involving original art. Recently this has consisted of finding several dozen artworks for the former Mack Truck national headquarters, which LVHN has taken over and renovated. My art consulting business has done exceedingly well, with both private and institutional clients, and I have more work than I can handle. Given the current economy, I feel very fortunate. I remain in touch with a couple of 1990 classmates, including Lauren Barth Hewes and Margaret Goeb- ring, but would love to hear from other grads from 1990 or 1989.”

David A. Penney

Ann MacNary Shafer (The Baltimore Museum of Art, Assistant Curator, Prints, Drawings, and Photographs)

Lesley H. Wellman (Dartmouth College, Hood Museum of Art, Hanover, N.H., Curator of Education)

Jessica Winston (Vassar College, Poughkeepsie, N.Y., Adjunct Assistant Professor; Ph.D., Columbia University ’97, “The Face of the Virgin: Problems in the History of Representation and Devotion”)

1991  ……

M. Darsie Alexander (Walker Art Center, Minneapolis, Minn., Chief Curator)

Jeffrey T. Dalton (VGS Marketing Group, Inc., Carrollton, Tex., Communications Manager/Account Executive)

Linda Johnson Dougherty (North Carolina Museum of Art, Raleigh, Chief Curator & Curator of Contemporary Art)

Kathryn C. Galitz (The Metropolitan Museum of Art, New York, Assistant Curator, Department of Nineteenth-Century, Modern, and Contemporary Art; Ph.D., IFA—NYU ’98, “The Family Paradigm in French Painting, 1789–1814”)

Susan Foster Garton (National Portrait Gallery, Smithsonian Institution, Washington, D.C., Database Administrator)

Deborah L. Gaston (National Museum of Women in the Arts, Washington, D.C., Director of Education; University of Delaware, Ph.D. program in art history)

Julia Graham (Ask Jeeves/Ask.com, London, GBR., European Legal Counsel; LL.B, University of Toronto ’96)

Elizabeth Avery Guenther (Princeton University, Ph.D. program in art history)

Diana N. Johnson (The Minneapolis Institute of Arts, Manager, Teacher Resources)

Toby Kamps (Contemporary Arts Museum Houston, Senior Curator)

Katy Rothkopf (The Baltimore Museum of Art, Curator of Painting and Sculpture)

Dan Strong (Faulconer Gallery at Grinnell College, Grinnell, Iowa, Associate Director and Curator of Exhibitions)

Carla Vascones

1992  ……


Karen Croff Bates (Massachusetts College of Art, Boston, Continuing Education Faculty)

Jennifer Berry (Lincoln Center for the Performing Arts, New York, Director, Visitor Services)

Victoria Bunting (Independent Paper Conservator, Boston, Mass.; M.A.C. Queen’s University, Kingston ’94)

Robert E. Carter


Leigh Culver (University of Notre Dame, Semester-in-Washington Program, Washington, D.C., Adjunct Assistant Professor; Ph.D., University of Pennsylvania ’99, “Performing Identities in the Art of John Singer Sargent”)

Maria E. Di Pasquale (Illuminating Art Experiences, Los Angeles, Calif., Founder, and UCLA Extension, Lecturer; Ph.D., University of Texas at Austin ’99, “The Crise Catholique: Avant-garde Religious Painting in France, 1890–1912”)

Maria writes from Indiana, where her husband has taken a job for Notre Dame, that she continues her LA-based art-historical travel business. She also notes the she had an article published last year in Revue d’art canadienne.

David E. Little (Minneapolis Institute of Arts, Minneapolis, Minn., Curator of Photographs and Head of the Department of Photographs; Ph.D., Duke University ’01, “Collaborative Projects, Inc.: A History of American Artists’ Collective, 1977–1983”)

Tim Peterson (Franklin Art Works, Minneapolis, Minn., Executive Director)

Janet Temos (Princeton University, OIT—Educational Technologies Center, Director; Ph.D., Princeton University ’01, “Augusta’s Glittering Spires: Thomas Archer and the 1711 London Church Commission”)

1993  ……

Amy Oliver Beaupré (Independent fine art appraiser and consultant; Middlebury, Vt.)

Rachel Bronwyn (Orange Glen High School, Escondido, Calif., National Board Certified Teacher)

Christine Scornavacca Coulson (The Metropolitan Museum of Art, New York, Chief Advisor to the Director)

Stefanie Spray Jandl

Susan I. Johnson

Tania Lee (Freelance illustrator, Washington, D.C.)

Mark T. Lindholm (Princeton University, Ph.D. program in art history)

Frances Lloyd-Baynes (Artist, Minneapolis, Minn.)

Gabriela Lobo (Christie’s, Inc., Mexico, Director)

Dorothy Belknap Munson (Chicago Albumen Works, Housatonic, Mass., co-owner)

Tonya Oya Orme (M.B.A., Yale University, School of Management)

Melanie Pong

Linda A. Reynolds (Williams College,Williamstown, Art Slide Librarian)

Meagan Hayes Shein (Artist, Ann Arbor, Mi.) There was a good, long interview with Meagan on the RF Paints website “Artist of the
Margarita B. Borissova (self-employed acupuncturist; MSTOM, Pacific College of Oriental Medicine in Traditional Chinese Medicine)
Susan M. Cross (MASS MoCA, North Adams, Mass., Curator)
Susan A. Dimmock (Wadsworth Atheneum, Hartford, Ct., Volunteer)
Shannon L. Donovan (American College of Physicians, Philadelphia, Pa., Annals of Internal Medicine, Senior Production Editor; MFA, Glasgow School of Art)
Anne C. Dowling (Federal District Court, Middle District, Fla., Clerk; J.D., William and Mary '02) “I finished clerking for the United States District Court and enjoyed traveling across the USA with my family this summer! I am hoping to combine my art history and law degrees when I return to work! Until then however, I am enjoying my children and volunteering for political campaigns and in the community!”
Sarah Botts Griffin (Independent Curator, London)
Heather MacIntosh Hufnagle (Writer/illustrator, Washington, D.C.)
In 2009, I left my job as President of Preservation Action for a more flexible schedule and freelance work. In addition to continuing work with the field of historic preservation, I am now developing illustrated projects targeting young, bright audiences. I recently married Henry Hufnagle, an intellectual property rights attorney with Arent Fox LLC. We live in Washington, D.C.
Randon M. Jerris (United States Golf Association, New York, Director of Communications; Ph.D., Princeton University '99, “Alpine Sanctuaries: Topography, Architecture, and Decoration of Early Medieval Churches in the Bishops of Chur”) 
Nicole S. Johnson (San Francisco Art Institute, Interdisciplinary and Liberal Arts Undergraduate Faculty; MFA in Poetry, University of Michigan)
Elizabeth J. G. Levine (The Museum of Modern Art, New York, Curatorial Manager, Department of Painting and Sculpture)
Daniel A. Montoya (Artist, Brooklyn, N.Y.)
James E. Rondeau (The Art Institute of Chicago, Frances and Thomas Dittmer Curator of Contemporary Art)

1994
Marga BJ. Bovissova
Susan M. Cross
Susan A. Dimmock
Shannon L. Donovan
Anne C. Dowling
Heather MacIntosh Hufnagle
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Ingrid Gustavson (Sage Hill School, Newport Coast, Calif., History Department Chair)
Lydia G. Hampbell (Deerfield Academy, Deerfield, Mass., Fine Arts
Teacher [AP art history and photography], Curator of Charles P. Russell Collection of Deerfield Academy)
Baird E. Jarman (Carleton College, Northfield, Minn., Associate
Professor of Art History; Ph.D., Yale University '05, “Galadhrad in the Gilded Age: Edwin Austin Abbey’s The Quest of the Holy Grail and the Campaign for Civic Virtue”) 
Marguerite A. Keane (Drew University, Madison, N.J., Assistant Pro-
fessor; Ph.D., University of California, Santa Barbara '02, “Remembering Louis IX as a Family Saint: A Study of the Images of Saint Louis Created for Jeanne, Blanche, and Marie of Navarre”)
Sabine T. Kriebel (University College Cork, College Lecturer in the History of Art; Ph.D., University of California, Berkeley '03, “Use Photography as a Weapon!” The Photomontages of John Heartfield and the Crisis of the European Left, 1929–1938”) 
Mary E. LaRuffa (J.D., The George Washington University Law School '98)
De-nin D. Lee (Bowdoin College, Brunswick, Maine, Assistant Profes-
sor; Ph.D., Stanford University '03, “Lives of Handscroll Paintings from the Southern Tang Dynasty, 937–973”)
Rachel A. Lindheim (Graduate Center and Brooklyn College, CUNY; Ph.D., University of Chicago '05, “Representing Sappho: The Classical Tradition in Nineteenth-Century French Painting”)
Thomas J. Loughman (The Clark, Williamstown, Mass., Assistant
Deputy Director; Ph.D., Rutgers University '03, “Spinello Aretino, Benedetto Alberti, and the Olivetans: Late Trecento Patronage at San Miniato al Monte, Florence”)
Lorraine A. Padden (California Division of Advancement, Laguna
Beach, Calif., Senior Development Officer)

Ingrid Gustavson (Sage Hill School, Newport Coast, Calif., History Department Chair)
Lydia G. Hampbell (Deerfield Academy, Deerfield, Mass., Fine Arts
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Beach, Calif., Senior Development Officer)
in sending in updates to the newsletter for several years and, in order to keep on Marc Simpson’s good side, have decided to submit some details about my activities. Work in the paintings department at the Minneapolis Institute of Arts continues to offer some great opportunities and since I work with the entire collection my projects have been diverse. Acquisitions I’ve shepherded over the past three years have ranged from two Russian cubo-futurist works (by Ivan Kljun and Alexandra Exter) to several great American works. As the result of my exhibition in 2009 on American masterworks in Minnesota collections, I am happy to report the acquisition of our first works by James McNeill Whistler and Theodore Robinson. The Whistler, The Seashore, is one of his small diaphanous ‘notes’ painted ca. 1885. The Robinson, Farm Among Hills at Giverny from ca. 1887, captures the artist’s style from one of his earliest visits to that locale. At present, I’m deeply involved in organizing a colloquium of Gauguin scholars who will gather here in late September to consider the Dallas and Minneapolis versions of I rare te oviri (Under the Pandanus) from 1891. The colloquium is being conducted in support of an exhibition planned for 2013 on Gauguin’s works during his first few months in Tahiti. Personally, my home continues to be ruled by my two Siberian kittens, Frannie & Zoe (I fully understand the phrase: Dogs have masters. Cats have slaves). I send my best wishes to the Class of ’96—along with my apologies for not staying in better touch.”

Kate Burke Charuhas (Mount St. Mary’s University, Emmitsburg, Md., Director of University Marketing)

Merritt Colaizzi (SmartBrief, Inc., Washington, D.C., Publisher)

H. Gifford Eldredge (Sparks Exhibits and Environments, Philadelphia, Vice President, Operations, Museum and Attractions)

Kyle S. Johnson (Monster.com, Maynard, Mass., Competitive Intelligence Analyst)

Sara M. Krajewski (Henry Art Gallery, Seattle, Associate Curator)

Rebecca Molholt (Brown University, Providence, R.I., Assistant Professor; Ph.D., Columbia University ’08, “On Stepping Stones: The Historical Experience of Roman Mosaics”)

Miriam L. Pomeranz (Homemaker, Denver, Colo.)

Gretchen R. Sinnett (Salem State College, Salem, Mass., Visiting Lecturer; Ph.D., University of Pennsylvania ’06, “Envisioning Female Adolescence: Rites of Passage in Late Nineteenth- and Early Twentieth-Century American Art”)

Bethany R. Velasco (Homemaker, Washington, D.C.)

1997

Karen Dennis Binswanger (National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C., Project Head, Mellon Lectures Volume)

Kristen Collins (Getty Museum, Los Angeles, Department of Manuscripts, Assistant Curator; Ph.D., University of Texas at Austin ’07, “Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination”)

Penelope Foss (The Lawrenceville School, Lawrenceville, N.J., Curator of Collections and Girls’ Tennis Coach)

Lillian Nave Goudas (Appalachian State University, Boone, N.C., Art History Instructor) “I now teach 3/4 time at Appalachian State University and am on the faculty leadership team for a new program in the fall of 2010 called Arthaus (think Bauhaus). It is a Residential Learning Community (RLC) for first-year students with an interest in the visual or performing arts. It is an exciting adventure where we will be greatly involved in the lives of these students providing art opportunities and a greater connection with the faculty.”

David C. Johnson (Williams College, Williamstown, Associate Dean of the College/Dean of First-Year Students and Lecturer in Art History)

Lisa Melandri (Santa Monica Museum of Art, Santa Monica, Calif., Deputy Director for Exhibitions and Programs)

Ann Musser (Smith College Museum of Art, Northampton, Mass., Curator of Education)

Jungha Oh (Independent art book editor, Greensboro N.C.)

Sarah Powers (University of Delaware, Ph.D. program in art history; Smithsonian American Art Museum, Predoctoral Fellow)

Katherine Sutherland Rumil (M.Arch., Harvard Graduate School of Design ’02) Kate writes from New Hampshire that she is staying home with children, Julia (b. 2004) and Geneva (b. 2008).

Claire Schneider (Scottsdale Museum of Contemporary Art, Scottsdale, Ariz., Senior Curator)

Luciana Shirado

Isabel Louise Taube (Rutgers University, New Brunswick, N.J., Visiting Faculty; and School of Visual Arts, New York, Instructor; Ph.D., University of Pennsylvania ’04, “Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920”) Isabel continues to teach at Rutgers University and the School of Visual Arts, New York. She also is working on two exhibitions: Between Picture and Viewer: The Image in Contemporary Painting, which will open at the Visual Arts Gallery of the School of Visual Arts in November 2010; and Impressions of Interiors: Gilded Age Paintings by Walter Gay, which will open at the Frick Art & Historical Center, Pittsburgh, in June 2012.

Jacqueline van Rhyn (Independent curator, Philadelphia, Pa.)

Ashley West (Temple University, Philadelphia, Pa., Assistant Professor; Ph.D., University of Pennsylvania ’06, “Hans Burgkmair the Elder [1473–1531] and the Visualization of Knowledge”)

1998

Brian Boucher (Art in America, New York, Assistant Editor)

Mikka Gee Conway (University of Minnesota Law School, J.D. Candidate ’11)

Alexis Goodin (The Clark, Williamstown, Mass., Research Assistant; Ph.D., Brown University ’08, “‘Egypts’ in England: The Representation of Ancient Egypt at the Sydenham Crystal Palace”) In January Alexis shared happy news: “Kieran Heath Johnson was born on Tuesday, January 5, 2010, at 10:01 am. He weighed in at 8 pounds, 13 ounces, and is 21 1/2 inches long. Big baby! We are now home and doing really well. Leif loves his new brother.”

Angela Ho (University of Michigan, Ann Arbor, Lecturer; Ph.D., University of Michigan ’07, “Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s to 1670s”)

Courtney Macomber (Marin Country Day School, Corte Madera, Calif., Art Teacher)

Peter Benson Miller (Independent art historian; Ph.D., IFA—NYU ’03, “Théodore Chassériau and the French Colonial Project in Algeria”)

“Here’s what I’ve been up to: curated and edited the catalogue for Philip Guston, Roma, the first major exhibition of Guston’s Roma series, painted at the American Academy in Rome in 1971, at the Museo Carlo Bilotti-Aranciera di Villa Borghese, Rome (25 May–5 September 2010). The show travels to the Phillips Collection in Washington,
D.C., in February 2011. (Enclosed is a photograph taken during the preview of the show for AAR trustees and conference participants). In conjunction with the opening, the American Academy in Rome hosted a two-day symposium at the Villa Aurelia, which included talks by Dore Ashton, who also wrote a text for the catalogue, Bill Berkson, David Anfam, Robert Slifkin ’02, and Christoph Schreier, among others. I have also contributed essays to Reconsidering Gérôme (Getty, 2010), edited by Mary Morton and Scott Allan ’99; The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism (Suna and Inan Kirac Foundation, 2010), edited by [2009-10 Clark/Oakley Fellow] Mary Roberts, Reina Lewis and Zeynep Inankur; and Orientalism in Europe: Delacroix to Kandinsky, exh. cat. Brussels-Munich-Marseille, 2010-11.

Joshua Silverman (Northwestern Mutual, Charleston, S.C., Wealth Management Advisor)

Tiffany R. Silverman (The Citadel, Charleston, S.C., Professor of Art)


Laura Steward (SITE Santa Fe, Director/Chief Curator)

Kara Vander Weg (Independent Curator, New York)

Ann Elliott Williams (bossy color: interiors by Annie Elliott, Washington, D.C., Owner)

1999  

Scott Allan (Getty Museum, Los Angeles, Assistant Curator; Ph.D., Princeton University ’07, “Gustave Moreau [1826–1898] and the Afterlife of French History Painting”) “This past year I have been busy preparing for The Spectacular Art of Jean-Léon Gérôme (1824-1904), an exhibition co-organized by the Getty and the Musée d’Orsay that will open in Los Angeles on 15 June 2010. Naturally, the Clark Art Institute’s Snake Charmer and Slave Market will figure prominently! Besides the catalogue, accompanying the exhibition will be a volume of critical essays, Reconsidering Gérôme (Getty Publications, 2010), to which Marc Gottlieb, Williams Graduate alum Peter Benson Miller ’98, and recent Clark Fellow Mary Roberts have all made truly excellent contributions, making my job as editor very easy indeed. The exhibition will run in LA until 12 September, before traveling to the Musée d’Orsay (18 October 2010-23 January 2011) and the Museo Thyssen-Bornemisza in Madrid (1 March-22 May 2011).”

Austen Barron Bailly (Los Angeles County Museum of Art, American Art Department, Associate Curator; Ph.D., University of California, Santa Barbara ’09, “Painting the ‘American Historical Epic’: Thomas Hart Benton and Race, 1919–1936”) “This last year has been defined predominantly by maternity leave and the joys and challenges of (working) motherhood as well as buying and moving into our first house (which is 8 blocks from LACMA so I ride my bike!). But I was promoted to Associate Curator of American art and have had the pleasure of assisting with 2 major American art exhibitions this year at LACMA: American Stories: Paintings of Everyday Life, 1765-1915 and Manly Pursuits: The Sporting Images of Thomas Eakins. In addition to acquisitions and regular curatorial activities, I served as curator for two special installations that were ‘firsts’ for LACMA in the sense that the art presented has not previously been seen in the context of our American art permanent collection galleries: Pueblo Pottery: 1800-1900, and Eric Fischl, Alex Katz and the Beach Scene. You can read about these and more in my posts for LACMA’s blog, Unframed. I am now in the early stages of developing a Thomas Hart Benton exhibition for 2014.”

Lucretia Baskin

Sonya Bekkerman (Sotheby’s, Inc., New York, Modern Painting Department, Senior Vice President, Director, Russian Paintings)

Anne M. Lampe (Demuth Foundation and Museum, Lancaster, Penn., Executive Director)

Dorothy Moss Williams (University of Delaware, Ph.D. program in art history)

Kristina Van Dyke (The Menil Collection, Houston, Tex., Associate Curator for Collections; Ph.D., Harvard University ’05, “The Oral-Visual Nexus: Rethinking Visuality in Mali”)

2000  

Katherine A. Bussard (The Art Institute of Chicago, Associate Curator of Photography; Ph.D., City University of New York, ’09 “Unfamiliar Streets: Photographs by Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca diCorcia”) “I completed my Ph.D. at CUNY last year. I defended my dissertation ‘Unfamiliar Streets: Photographs by Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca diCorcia’ in May 2009. A related essay appeared in the catalogue for the exhibition Street Art, Street Life at the Bronx Museum, and further research on street photography will be the topic of my lecture at an upcoming symposium at the Amon Carter Museum this autumn. I’m also happy to report that I’ve been promoted to Associate Curator of Photography at the AIC. Upcoming exhibitions will address the history of color photography in the United States from 1900-1980 and the role of photographic images in the urban crises of the 1960s and 1970s in New York, Chicago, and Los Angeles.”

Lisa B. Dorin (The Art Institute of Chicago, Assistant Curator of Contemporary Art)

Alanna E. Gedgaudas (Jenny Holzer Studio, Frankfurt, Germany, Project Manager)

Robert G. Glass (Princeton University, Ph.D. program in art history)

Elyse A. Gonzales (Museum of Art, UC Santa Barbara, Curator of Exhibitions)

Adam R. Greenhalgh (University of Maryland, Ph.D. program in art history) Adam participated in the Graduate Student Symposium organized by the Association of Historians of Nineteenth-Century Art last March, delivering the paper “Ideal Averages: Pictorial Portraiture and Statistics Around 1900.”

Jennifer A. Greenhill (University of Illinois, Urbana-Champaign, Assistant Professor of American Art; Ph.D., Yale University ’07, “The Plague of Jocularity: Contesting Humor in American Art and Culture, 1863–93”) “I’m working to complete my book manuscript for UC Press, now titled Playing It Straight: Art and Humor in the Gilded Age. I just received a subvention for the book from the Wyeth Foundation.
for American Art, which will allow me to publish a selection of the illustrations in color, which is crucial. I’m on leave this year to complete this work as (until December) a fellow at the Center for Advanced Study at the University of Illinois and, later, a postdoctoral fellow at the Huntington Library in Southern California. I gave a few talks this year for the Terra Foundation (in Chicago and Giverny), at various museums, and at CAA, as part of the distinguished scholar session honoring Jules Prown. I’ve got an article on ‘Charles Dana Gibson, George de Maurier, and the Site of Whiteness in Illustration c. 1900’ forthcoming in Art History, and this argument was the basis for my remarks about the impact that Jules’s work and the work of his students have had on my thinking.”

John Hagood (National Gallery of Art, Washington, D.C., Reference Librarian)

Amy K. Hamlin (Parsons the New School for Design, New York, adjunct instructor; Ph.D., IFA–NYU ’07, “Between Allegory and Symbol: Max Beckmann and the Crisis of Expressionism”)

Beth Mangini (Kantor) (California College of the Arts, San Francisco, Assistant Professor of Visual Studies and Associate Professor of Visual and Critical Studies; City University of New York, Ph.D. program in art history)

Tess Mann

Kimberly L. Mims (University of Chicago, Ph.D. program in art history)

Laura Groves Napolitano (Ph.D., University of Maryland, ’08, “Nurturing Change: Lilly Martin Spencer’s Images of Children”)

Olivia Vitale Poska (The Metropolitan Museum of Art, New York, Theodore Rousseau Fellow; University of Michigan, Ph.D. program in art history)

Robin S. Schuldenfrei (Humboldt University, Berlin, Junior Professor, and University of Illinois at Chicago, Assistant Professor; Ph.D., Harvard University Program in History and Theory of Architecture ’08, “Luxury and Modern Architecture in Germany, 1900–1933”) Berlin-based Robin reports that she enjoys being in same time zone as—and in regular contact with—Alanna Gedgaudas ’00 and Peter Miller ’98 and having other alumni such as Lisa Dorin ’00, Kristina Van Dyke ’99, and Graham Bader ’95 periodically in town. When not treading the playgrounds of Prenzlauer Berg, she can be found in her office overlooking the old Staatbibliothek in the art history department at the Humboldt, and lunching with former Clark Fellows Susanne von Falkenhausen and Matthias Bruhn. Drop her a line if you’ll be in town (robin.schuldenfrei@culture.hu-berlin.de)!

Catherine R. Steward (M.B.A., Boston College ’03)

Leah G. Sweet (IFA—NYU, Ph.D. program in art history)
'07, “Figuration in Post-War American Art: Philip Guston at the Marlborough Gallery, 1970”) Rob (and Amanda and Amos) have moved from the West back to the East Coast; he is trading in his position at Reed College for a modernist position at the IFA. The press release included the sentiment: “Rob’s appointment confirms the IFA’s leadership in modern and contemporary art,” noted Patricia Rubin, Judy and Michael Steinhardt Director of the Institute. ’He joins a remarkable faculty, combining forces with Jean-Louis Cohen, Tom Crow, Rob Lubar, Linda Nohlin, Edward Sullivan, and Jeffrey Weiss, who offer a unique array of expertise and approaches and rich opportunities for the study of the art and architecture of the modern and post-modern era. Rob’s passionate questioning, keen eye, and wide range of interests will be a dynamic contribution to the teaching and scholarship of post-war art at the Institute. We look forward to welcoming him to our community.”

Gretchen L. Wagner (The Museum of Modern Art, New York, Department of Prints and Illustrated Books, Assistant Curator) Gretchen wrote in August 2010 of her promotion—congratulations!

2003  ······

Esther Susan Bell (Morgan Library & Museum, New York, Mooc Curatorial Fellow; IFA—NYU, Ph.D. program in the history of art)
Kim Conaty (Museum of Modern Art, New York, Department of Prints and Illustrated Books, Intern; IFA—NYU, Ph.D. program in the history of art)
Ellery Foutch (University of Pennsylvania, Ph.D. program in the history of art) “I was recently named one of the lucky recipients of a Mellon/ACLS dissertation completion fellowship for 2010-2011, so I’m hoping to complete my dissertation (‘Arresting Beauty: The Perfectionist Impulse of Paol’s Butterflies, Heade’s Hummingbirds, Blaschka’s Flowers, and Sandow’s Body’) this coming spring—which means I’ll also be experiencing the excitement of the job market (fingers crossed). I’ve also been selected as one of the Penn Humanities Forum Mellon fellows; our theme this year is Virtuality and we’ll have a conference in the spring, which I’d love to see some Williams folks apply for. This summer I was extremely fortunate to participate in the Terra Summer Residency in idyllic Giverny—as part of their 10th-anniversary celebration and symposium I was happy to see several Williams- and Clark-related alums (including speakers Jenny Greenhill ’00, Martin Berger, Mignon Nixon [both former Clark Fellows], and organizer Jenny Raab [a Williamstown native]). Another highlight of the year was a spring trip to London, where I spoke at the Victoria and Albert Museum symposium, ‘Plaster and Plaster Casts,’ about the life cast of bodybuilder Eugen Sandow. I would love to see any and all Williams folks who come through Philadelphia.”

Katie L. Hanson (City University of New York, Ph.D. program in art history)
Patty Hickson (Wadsworth Atheneum, Hartford, Ct., Emily Hall Tremaine Curator of Contemporary Art)
Christa Carroll Irwin (CUNY Graduate Center, Ph.D. program in art history)
Jordan Kim (M.B.A., Yale University School of Organization and Management)
Catherine Malone (University of Virginia, Ph.D. program in art history)

2004  ······

Amelia Kahl Avdić (University of Maryland, College Park, Ph.D. program in art history) “Things are good. I’m still working on my dissertation and teaching at Maryland and Georgetown. Last fall I presented a paper, ‘Modernist Magazines Plamuk and Zenit in Bulgaria and Yugoslavia’ at the Southeastern College Art Conference in Mobile, Alabama. I’m continuing to take classes in Middle Eastern Dance and, yes, flying trapeze. In fact I’m performing in an aerial arts show (as a student) in a couple weeks.”

David Breslin (Harvard University, Ph.D. program in art history) “About a year ago, my girlfriend, Emily, and I moved to Williamstown so I could make use of the Clark’s amazing library for dissertation research and so Emily could be closer to Jenny Holzer’s studio (where she works). Emily and I moved from New York, where we were both working with Jenny Holzer on projects and exhibitions. I was specifically working on her touring survey show organized by the MCA Chicago and the Fondation Beyeler and editing the catalogue for that exhibition. I’m currently ABD at Harvard, writing on (the somewhat belated) impact of political civil disobedience and demonstration on art practice in New York City in the late 1970s and 1980s. Holzer is the focus, but I’ll also be writing about projects by David Hammons, David Wojnarowicz, and others. It’s going . . . slowly. I had the fantastic opportunity to work on the Juan Muñoz exhibition at the Clark. Carmen Giménez and I served as the curators. There’s a small, but lovely, catalogue that was published with a brief essay by me and fantastic photographs of the works in situ. If you don’t/didn’t have the opportunity to see the show, I really commend the book. In other publication news, I have an essay forthcoming in the catalogue accompanying the Whitney’s fall Paul Thek exhibition and an essay being published sometime in the next year in a Steidl book on Jenny Holzer’s light projections. We’re getting a puppy in August, and we’re enjoying a great Berkshire summer. What can I say? Life’s very good.”

Dina Deitsch (De Cordova Museum, Lincoln, Ma., Assistant Curator; IFA—NYU, Ph.D. program in art history)

Emma Hurme

Emy Kim (Period Furniture Conservation, LLC, New York, Assistant Objects Conservator; M.A. and an Advanced Certificate in Conservation, IFA—NYU—Conservation Center ’08)

Keelan Loftin (UCLA, Ph.D. program in art history)

Catherine Meeking (James Brooks and Charlotte Park Brooks Foundation, Dallas, Tx., Director)

James P. Nisbet (Ph.D., Stanford University ’10, “Land Is Not the Setting: The Lightning Field and Environments, 1960-1980”) “Still sunny here in Long Beach, especially so after returning home from Stanford in recent weeks from a successful defense of my dissertation and a
wonderful graduation weekend in San Francisco. I’m looking forward
to a visiting professorship up the road at Scripps College this coming
fall and then returning to the East Coast for a fellowship at Dumbarton
Oaks the following spring semester. And for those around Sante Fe
in summer 2011, I’ll be in residence at the Georgia O’Keeffe Research
Center.
Elizabeth Dawn Quarles (Northport, N.Y.) “For the last year I have
been working with young adults who have developmental disabili-
ties—primarily autism spectrum disorders. The main work has
been one-on-one direct support, but I have also been partnering with
families to incubate a non-profit that will help provide services in a
way that the state cannot. I am attending conferences in the field. The
work has been incredibly eye-opening and meaningful. It’s not quite
clear what the future holds related to the work, but I am enjoying and
learning nevertheless. Prior to this work I was assisting a psychologist
with book projects for about a year. All of this activity commenced
shortly after leaving Berkeley for New York. In my off time, I try to get
outside as often as possible and have met some wonderful people in
the organic farming community on Long Island. With their inspira-
tion, I started an organic community garden at a semi-abandoned
Gold Coast country house.”
Claire de Dobay Rifelj (NYU–IFA, Ph.D. program in art history) Claire
recently completed her doctoral coursework and exams after two years at
NYU’s Institute of Fine Arts and has moved back to Los Angeles to
begin work on her dissertation; working with Thomas Crow, she is
exploring the continued importance of collage and assemblage in L.A.
throughout the 1970s and ‘80s. In other news, in an outdoor wedding
this summer in her hometown of Middlebury, Vermont, she married
Luis Reyes, whom she met in L.A. five years ago during her time at
UCLA’s Hammer Museum. In attendance were fellow Williams class-
mates Emma Hurme and Liz Quarles, who made important con-
tributions both to the dance floor and Claire’s happiness. Claire and
Luis look forward to being reunited after living cross-country during
her stint at NYU, and Claire looks forward to digging into work in L.A.,
including giving a paper on David Wojnarowicz’s “Arthur Rimbaud in
New York” photo series at UCLA’s graduate conference this October.
Alison Weaver (Guggenheim Museum, New York, Director of Global
Affiliates; CUNY Graduate Center, Ph.D. program in the history of art)
“This past year I left my role at the Guggenheim as Director of Affili-
ates to return to academia. After a lovely summer in Williamstown,
I’m now pursuing a Ph.D. at the Graduate Center at CUNY in modern
and contemporary art and enjoying the coursework phase immensely.
I look forward to connecting with other Williams alums at CUNY.”

2005  ·····
Elizabeth Athens (Yale University, Ph. D. program in art history)
Betsy writes that over the past year “moving to Providence, orals bib-
liographies, and the birth of my niece (squeal!)” have all occupied her
attention—“orals more or less predominating.” She reports, however,
that Sam is enjoying his position at Rhode Island College and that,
overall, “things are well.”
Christine Paglia Baker (MLK Charter School of Excellence, Spring-
field, Mass., Co-teacher; M.Ed., University of Massachusetts, Amherst
’10) “In May I completed my Master’s in Education at the University
of Massachusetts Amherst, after spending much of a year investigat-
ing ways to integrate the arts into the elementary classroom. This
will continue to be part of my work as I begin teaching at the MLK
Charter School of Excellence in Springfield this fall. I also recently
became a member of Red Horse Press in Hatfield, where I’ve been
making linocuts and monotypes. My work was recently included in
an exhibition of Red Horse artists at Oxbow Gallery in Northampton.

Last summer,
Nick Baker (for-
mer Reference
Librarian at Saw-
yer Library) and
I were married in
Groton, CT. I’ve
included a photo
of us with Wil-
lamis friends who joined us for the celebration (L to R: George Fer-
ger, Mary Ferger, Junya Mikami, Yoko Hara ‘05, Sasha Suda ‘05,
Christine and Nick, Betsy Athens ‘05, Sam Breene, Anna Frantz,
Matt Levy ‘05).
Dan Cohen (Sterling and Francine Clark Art Institute, Williamstown,
Mass., Special Projects Editor) “This past year has been full of change.
After overseeing the complete renovation of Louisville Slugger Mu-
seum & Factory my family and I have moved back to Williamstown,
where I am now working in the publications department at the Clark.
It is great to be back in the art world, and to reconnect with colleagues
and friends here in New England. My two daughters, Lila and Cassidy,
continue to grow and are a constant joy as they rock out to the Beach
Boys, root for the Red Sox, and teach me a thing or two about how to
see the world with fresh and optimistic eyes.”
Bryan Frank (Sears Holding Management Corporation, Chicago, Chief
of Staff; M.B.A., University of Chicago, Graduate School of Business)
Jessica Fripp (University of Michigan, Ann Arbor, Ph.D. program in
the history of art) Jessica is in Paris doing dissertation research.
Jamie Franklin (Bennington Museum, Bennington, Vt., Curator of
Collections) “Here is a little newsletter style update for me: The last
year has been an especially fruitful for me both professionally and
personally. Last summer I had an article about a stoneware jug and
the temperament movement in 19th-century America published in
Gastronomica, edited by Williams College’s own Darra Goldstein. I
was also pleased to have an exhibition that I organized, The Quality
of Place: Photography, Space and Specificity, receive a nice review by
Marc Feeney in the Boston Globe. This fall, I wrote the lead essay for
a catalog that accompanied an exhibition of contemporary Haitian
quilts that I curated, Patience to Raise the Sun: Art Quilts from Haiti.
More recently, on May 22 the exhibition State of Craft: Exploring the
Studio Craft Movement in Vermont opened with great gusto. This
was a project I had been working on for 4 years, and I am proud of it.
Along with the exhibition I helped to write a nice pamphlet and pub-
lished an article in the Bennington Museum’s scholarly journal, the
Walloomsack Review, on some of the trailblazing figures in Vermont’s
studio craft renaissance, c. 1950-1970. I was pleased to attend the wed-
ding of Diana Kurkovsky ‘05 on May 15. Closer to home I will be
tying the knot myself on July 10, to a beautiful and talented artist and
teacher, Renee Bouchard.”
Mari Yoko Hara (University of Virginia, Ph.D. program in the history
of art)
Mellon Fellow; IFA—NYU, Ph.D. program in art history)

Andrea McKeever (independent art historian, Portland, Ore.) Andrea has held a number of interesting internships over the past year or so—at the McNay Museum in San Antonio and the Phillips in Washington, to name two. She has recently relocated to the West Coast.

Cara Starke (Museum of Modern Art, New York, Department of Media and Performance, Assistant Curator)

Sasha Suda (Metropolitan Museum of Art, New York, Andrew W. Mellon Fellow; IFA—NYU, Ph.D. program in art history)

Rebecca Uchill (MIT, Ph.D. program in history, theory, and criticism of architecture and art) “This past year has been great. While finishing my coursework at MIT, I kept a lot of my non-academic involvements local, including serving as guest curator for the List Center’s annual Wasserman Forum (titled ‘Parody, Politics, and Performativity’) and contributing to ASPECT: The Chronicle of New Media Art’s issue dedicated to 20 years of MIT’s Visual Arts Program. At the close of the school year I celebrated the opening of the Indianapolis Museum of Art’s 100 Acres art park, for which I served as one of the originating curators. I spent the first half of the summer as a scholar in residence at the Canadian Center for Architecture in Montreal and just returned from a few weeks of research in Germany. I’m headed into my third year of grad school with fingers crossed for the coming exams!”

Viktoria Villányi (Corvinus University, Budapest, cultural heritage management program) “Greetings to everyone! This year I have been working on field practice and studies in my Cultural Heritage Management course in European Economics, coordinated jointly by the Institute of European and Social Studies, Corvinus University, Budapest, and the University of Trondheim, Norway. It has been challenging, since my colleagues in Cultural Heritage Management come from a variety of professional backgrounds—from urban planning, architectural history, medieval archeology, art history, history and museology. One of our goals is to work out a methodology in Cultural Heritage Management that is applicable to all cultural heritage fields and that facilitates the collaboration of field specialists. My current interests, of course, have not changed all that much from art history, only to include art collection history, management, and development, particularly in the field of 20th-century European art. I am researching major collections of the early 20th-century avant-garde in Budapest and Pécs (including Laszlo Kardoly’s collection, the Müller-Makarius collection, the Levendel and Gegessi-Kiss collections)—the stories of their development, current status, international and national exchange issues. In the meantime, I dipped my fingers into private art dealing—in the past years I have worked for a couple of art galleries in the Buda Castle Quarters (not too bad, with its Gothic and Romanesque buildings and the Royal Palace; don’t miss it, if you visit the capital). While I have gained some practice in art investment consulting and sold a couple of great pieces to a surprisingly young and open-minded clientele, I am (somehow) starting to give up my initial passion to establish my own art gallery (ha-ha). But I had a wonderful time getting to know the cream (really!!!) of modern and contemporary sculpture and painting in Hungary, plus the living history of the first independent art market enterprises, art studios, and independent art dealer shops established just before the change of regime in 1989. While working with galleries and studying for my course, I met my fiancé (engaged in urban planning and engineering); we plan to marry next May in a Romanesque chapel (photo attached)—a survivor of medieval invasions and wars, and a genuine pilgrimage and exemplary cultural heritage site. Finally, as freelance curator, I am currently collaborating with my art historian colleague Judit Loranyi at the Museum of Kiscell, Schmidt Castle Palace Museum, the site of the Municipal Gallery of Fine Arts. Our current project, within the field of Latin American art and the framework of 2010’s Pan-Latin American and Hispanic centenary, is an exhibition I am curating for the installation- and graphic artist Rimer Cardillo (whom I have known since my QP and research at Williams). With Cardillo we also plan to meet & greet contemporary artists from Argentina, also exhibiting in the framework of the centenary art festivals, at Buda Castle Quarters in June. Hope all is well with you, at the Clark and around the USA & Europe!”

2006 ·····

Hannah Blumenthal (Hannah Blumenthal Interior Design, New York, owner) Hannah has left her Guggenheim Museum position as International Museum Projects Coordinator to help folks create and enjoy their own living spaces. She smiles a lot as she describes the fun of it.

Allison Perdue Hildebrand (Westover School, Middlebury, Ct., Art History Teacher)

Rachel Hooper (Blaffer Art Museum, University of Houston, Houston, Texas, Associate Curator and Cynthia Woods Mitchell Fellow) “I am organizing an exhibition with the filmmaker Amy Patton for fall 2010. In January, she came for a residency at the University of Houston where she collaborated with actors in the theater department on a new film, which will debut in her Blaffer exhibition. It has been fun to find connections through the grad program to so many colleagues in Houston, including Rod Nevitt at UH.”

Emilie Johnson (University of Virginia, Ph.D. program in the history of art) From the website of the UVA symposium “Jefferson, Palladio, and the Fine Arts in America” (November 2009), we learn that Emilie’s dissertation “considers the multiple layers of plantation complexes in the Antebellum Deep South including great houses, domestic outbuildings, slave quarters, and agricultural and processing structures. Emilie is also active with local historic preservation groups such as Preservation Piedmont and the Albemarle County Historic Preservation Committee. She is particularly involved with documentation projects and issues surrounding demolitions.” We also understand that Emilie was married this summer, with several classmates in attendance.

Miranda Lash (New Orleans Museum of Art, Curator of Modern and Contemporary Art) “This past year has been eventful one in New Orleans, with many reasons for pride and concern due to the recent Gulf oil spill and the progress reports posted at the five-year anniversary of Hurricane Katrina. At the New Orleans Museum of Art I have been pleased to continue showcasing Louisiana artists through an ongoing
series of exhibitions, notably Skylar Fein: Youth Manifesto and Parallel Universe: Quinton and Miss Pussycat (which will result in a vinyl record of music recorded on site at NOMA). I’m also proud of shows jointly organized with the Newcomb Art Gallery at Tulane University: Polaridad Complementaria: Recent Works from Cuba, presenting Wifredo Lam, and Joan Mitchell in New Orleans (also organized with the Contemporary Arts Center, New Orleans). Apart from that I’ve enjoyed seeing old friends this past year in NOLA and beyond: Rachel Hooper, Hannah Blumenthal, Mary Dailey Pattee Desmarais, Amanda Potter, Liza Statton, Jason Vrooman, Emilie Johnson (all ‘06), and Betsy Athens ‘05. The summer of 2009 I had the pleasure of returning to Williamstown for the first time since graduation for a Creative Capital artist retreat and catching up with Michael Ann Holly and Mark Ledbury.”


Jacob Lewis (Northwestern University; Ph.D. program in the history of art)

Susannah Maurer (University of Arizona Museum of Art, Tucson, Assistant Curator; University of Pennsylvania, Ph.D. program in the history of art)

Mary Dailey Pattee (Yale University; Ph.D. program in the history of art). Mary Dailey was admitted to candidacy in the History of Art Department at Yale University in December of 2009. Since then she has been living in Paris, working on her dissertation titled “Behind the Light: Claude Monet and the Invisible.” She is also working as a freelance writer, and she recently published an article in Canvas magazine. In the fall she will begin teaching for Paris Muse, an organization of art-historians who offer private courses in Paris museums. In late August she was able to send news of the birth of her and Paul’s first child: Paul Gordon Desmarais, born August 27, 2010.

Amanda Potter (Wexner Center for the Arts, Columbus, Ohio, Educator for Public and University Programs)

Miranda Routh (University of Pennsylvania, Ph.D. program in the history of art) “This fall marks the beginning of my fourth year at the University of Pennsylvania and my first year of dissertation research. My dissertation is an intellectual history project that explores how 19th-century British architects and architectural theorists perceived and engaged with the myth/idea of the Renaissance. In addition to launching into dissertation work, I will also serve as a fellow at the Center for Teaching and Learning at Penn and deliver monthly Spotlight Lectures at the Philadelphia Museum of Art. On a personal note, in June of 2009 I wed Charles Hausberg, a current fellow in the Department of Prints, Drawings, and Photographs at the PMA, and former Penn MA student in art history. We married in Williamstown and were delighted to have in attendance a small constellation of Williams MAs: Jamie Franklin, John Hagood, Susannah Maurer, Kerin Sulock, and Jason Vrooman.

Liza Statton (Artspace, New Haven, Ct., Gallery Curator/Interim Director) Liza wrote in early 2010: “On another note, at the end of last fall (Oct 2009) when Jason came to visit me and Charles in Philadelphia. It’s a good follow up to our picture in Munich on the Williams trip!”

2007

Nadia Baadj (University of Michigan, Ph.D. program in the history of art)

Laura Fried (St. Louis Museum of Contemporary Art, Associate Curator) “Last spring I was promoted to Associate Curator at the Contemporary Art Museum St. Louis, and acted as interim department head as we searched for a new Chief Curator. I’m delighted to report that Dominic Molon, formerly Curator at the MCA Chicago (and colleague of Diana Nawi, who I hear is recently moved to NYC), has joined our ranks. It is very exciting that Dominic and I will now be co-conspir-
Ators here in Saint Louis, and I fully expect great projects and good times ahead. There are a number of exhibitions in the pipeline, and I am currently wrapping up two book projects from shows I curated this last spring: for *Seam Landers: 1991-1994 Improbable History*, Paul Ha and I are producing a major monograph with JRP Ringier; and I am in the final stages of producing Stephen Prina’s book and album, which will be a beautiful record of his show and concert here at the Contemporary. Currently I am curating about ten artists (from New York, Berlin, London, New Zealand, and elsewhere) in our project space called The Front Room, which features nimble and experimental installations lasting only a few weeks at a time. Dominic and I are now furiously preparing for our first co-curated Front Room season to launch in January. Alongside and opening in the new year, I am curating two large-scale shows in the Main Galleries: a survey exhibition of paintings by Brooklyn-based artist Richard Aldrich, which will also include a selection of 19th- and early 20th-century paintings from the Saint Louis Art Museum; and, curated with João Ribas (Curator at the MIT List Visual Arts Center), an exhibition of films by Brussels-based artist Manon de Boer. I have been happy to squeeze in some writing projects as well, including, most recently, a feature on Eva Hesse for the current issue of *Flash Art*.

**Darci Hanna** (Massachusetts College of Art and Design, Curatorial Programs + Professional Galleries, Boston, Curatorial Assistant)

**Allison Harding** (Asian Art Museum, San Francisco, Contemporary Program Associate) “My latest project is at the Asian Art Museum in San Francisco, where I am creating a new contemporary art program within the museum’s curatorial department. We hope to launch with a major exhibition in May 2012. Time at the museum is the perfect compliment to my most exhilarating job yet—as a mom. Keith and I welcomed our son, Jasper, to the world on November 3. He’s a true California baby—very active yet laid-back, loves being near the ocean, and arrived with a Mohawk of blonde hair.”

**Aimee Hirz** (Williams College Museum of Art, Williamstown, Public Relations Assistant)

**Katy Hover-Smoot** (San Francisco Museum of Modern Art, Research Assistant)

**Sarah Linford** (Tart, Dorset, Vt., Owner; and North Carolina, Arts + Culture consultant, AECOM [formerly Economics Research Associates]) The “about” section of the website www.tartbake.com from Vermont’s newest and best bakery reads: “tart is owned by sarah linford, a part-time economist and baker who relocated to vermont from san francisco to pursue all things tasty. you will find her and goose [a VERY cute dog] in the bakery whipping together pastry and produce. stop by for a visit.” Sarah herself adds for us: “The bakery had a successful first summer and was crazy fun to do. Now I’m in New Carolina where my boyfriend is starting an MFA sculpture program (and I’m continuing to do consulting on cultural economics projects). Lots of moving lately!”

**Joshua O’Driscoll** (Harvard University, Ph.D. program in the history of art)

**Amy Torbert** (Yale University Art Gallery, New Haven, Ct., Assistant Curator of American Art; University of Delaware, Ph.D. program in art history) “My three years in the American Paintings and Sculpture department at the Gallery have been filled with surprising activities and new interests. As a courier for our traveling exhibition *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery*, I oversaw the installation and de-installation of all paintings and works on paper at the three venues on its national tour. Following the Gallery’s renovation of the Louis Kahn building in 2006, the next project was to renovate the museum’s two older buildings; after a slight delay, construction began at the end of last year. As the de-facto historian of Street Hall—the 1867 Gothic Revival building that housed Yale’s history of art department for many years and now will be the new home of Yale’s American arts collections—I have found it thrilling to watch the gallery spaces in the building return to their original grandeur as the construction progresses. During the last year, I also had the opportunity to present talks on the history of women artists at the Yale School of the Fine Arts, the dissemination of Charles Willson Peale’s many portraits of George Washington, and an extraordinary set of thirty-three Gilded Age murals commissioned by Collis and Arabella Huntington in 1893 to adorn their Fifth Avenue mansion. Finally, I have filled my days recently by working on the plans for the reinstallation of the Gallery’s collection of American portrait and mourning miniatures. I’m looking forward to pursuing this interest when I resume graduate studies this fall in the Ph.D. program at the University of Delaware.”

**Yao Wu** (Guggenheim Museum, New York, Asian Art Curatorial Fellow; Stanford University, Ph.D. program in the history of art) Yao writes that she has finished her first year of the Art History Ph.D. program at Stanford University, where she is able to develop her academic interests in both East Asian studies and modern and contemporary art. She has also worked on *Tracing the Past, Drawing the Future: Master Ink Painters in Twentieth-Century China*, an exhibition at the Cantor Arts Center. She enjoys California sunshine and “being close (relatively) to home in China.”

**Kori Yee Litt** (Columbia University, Ph.D. program in the history of art) “It’s been a busy year. In October 2009 I delivered a paper on contemporary Chinese artist Xu Bing at the Florida State University Graduate Symposium, and it will be published this summer in *Athanor*, a journal put out by FSU each year in conjunction with the symposium. While there I had the pleasure of meeting Betsy Athens ’05, who was also presenting. This spring I survived my comprehensive exams and am now beginning work on my dissertation (on fourteenth-century Sienean art). Next year I’ll be teaching introductory classes in both Western and Asian art at Columbia.”

**2008 ……**

**Katherine Alcauskas** (Yale University Art Gallery, New Haven, Ct., Intern) “The exhibition I spent all last year preparing, *The Pull of Experiment: Postwar American Printmaking*, was on view at the Gallery this past fall. It was very gratifying to see the project come together just as I’d imagined! I’m now on to my next project, commencing research on Walker Evans’s SX-70 Polaroids taken at the end of his life, between 1973 and 1974, for a paper I’ll be presenting at the next CAA conference. As I’ve heard its wont to do, New Haven continues to grow on me.”

**Julie Blake** (National Gallery of Art, Washington, D.C., Archives Technician) “In the spring of 2009 I began an internship in the department of Old Master Drawings at the National Gallery of Art in Washington, D.C., where I was cataloguing a collection of Old Master and Modern drawings given to the Gallery by the Joseph F. McCrindle Foundation. Although I will continue to work with the McCrindle collection in
preparation for an exhibition, in June I accepted a position in a new department—the Gallery Archives. I love working as an archivist! And, happily, I am still able to work on art-related things, such as a wonderful collection of postcards sent to the collectors Dorothy and Herbert Vogel by the artists they supported. Please stop by if you are in D.C.!”

Erin Corrales-Diaz (Shelburne Museum, Shelburne, Vt., Intern; University of North Carolina, Chapel Hill, Ph.D. program in the history of art) Erin received a Fulbright Teaching Fellowship through the Fulbright Foundation in Greece to attend a 2010 summer session at the American School of Classical Studies at Athens. Upon her return to the States she will be leaving Vermont for a stay south of the Mason-Dixon line, beginning her doctoral studies in art history at the University of North Carolina at Chapel Hill. She adds: “Enough of this drizzly, wet weather. I think some Mediterranean sun will do the trick! Opa!”

There was a good review of the exhibition Jay Conaway: A Restless Nature, which Erin organized for the Shelburne Museum, and an interview with her in the Barre Montpelier Times-Argus on 8 May 2010.

Hannah Friedman (Johns Hopkins University, Ph.D. program in art history)

Sarah Hammond (Sterling and Francine Clark Art Institute, Williamstown, Mass., Curatorial Assistant) “This past year, my second as curatorial assistant here at the Clark, was full of exciting projects. Primary among these was the final planning and installation of our summer 2009 exhibition Dove/O’Keeffe: Circles of Influence, on which I had the pleasure to work with guest curator [and former Clark Visiting Professor] Debra Balken and the rest of the curatorial team. The show was very well attended and went on to be recognized as one of the best thematic exhibitions of 2009 by AICA-USA (the international association of art critics). In the fall of 2009 I helped Manton Curator Jay Clarke convene a colloquium on the Clark’s Manton Collection of British Art. The colloquium, intended to help the Clark formulate plans for the forthcoming Manton Collection catalogue (to be published in 2012), brought together some of the leading scholars of 18th- and early-19th-century British art for a weekend of close looking, discussion, and brainstorming. How exciting finally to meet some of the scholars whose work I had read while working on my qualifying paper! Ghosts of graduate studies past came back to haunt me in other happy ways this year: my gallery installation Material Witnesses: Photographs of Things, was inspired by the final paper I wrote for Michael Ann Holly’s first-year Methods seminar, and I returned to the grad seminar room on occasion in spring 2010 to sit in on Mark Ledbury’s history painting seminar. This summer I have been assisting guest curator Rick Brettell on the summer 2011 exhibition Pissarro’s People while working alongside fellow grad program alumna James Rosenow in the Manton Study Center for Prints, Drawings, and Photographs. I look forward to working with returning second-year Print Room Assistant Nancy O’Connor in 2010-11! All in all, it has been a real pleasure to continue to call the Clark home, and I look forward to working and learning more in the year ahead.”

Amanda Hellman (Emory University, Atlanta, Ga., Ph. D. program in the history of art) “Just when I thought 2009-2010 would be slow and predictable, art history, once again, proved to be a discipline of constant excitement and adventure. In summer 2009 I received a grant to study museum development and Swahili Coast architecture in Kenya, Zanzibar, and Tanzania. From Africa, I took off for Asia, spending 2 months traveling throughout, but spending the majority of my time in Gwangju, South Korea as a ‘young curator’ at the 2009 Design Biennial. Before I came back to the States, I traveled all over Europe to research European museum displays of traditional African art. This spring marked my final semester of coursework at Emory University, where I also taught a class on eastern and southern African art. Though I expected a slow summer full of reading for my exams, I received the Andrew W. Mellon Fellowship to work on an expansion of the African galleries at the Michael C. Carlos Museum. As the fellowship came to a close I began teaching two art history classes at Kennesaw State University, just outside Atlanta. It was a busy year—one that I couldn’t have imagined happening—until it did.”

Tianyue Jiang (Skinner, Inc., Boston, Mass., Specialist in the Asian Art Department) “It has been a phenomenal year! Working at the Asian art department at Skinner is a real challenge as well as a great opportunity. My first auction there was in September last year and the June 2010 auction will be my second one, which features more than 1,700 items and highlights the Chinese painting and calligraphy collection of Charles J. Chu. I totally enjoy the research and cataloguing part of the job and the sheer pleasure of discovering something exciting and full of historical background. Besides work, I traveled a lot this year. Ning and I went to Southern France and Italy last November to celebrate our second-year anniversary. We drove from Venice to Lyon (for the two Biennales) and stopped in several small towns in Provence (where Cézanne and Picasso used to work). I also went to Australia this April to present a paper on Zao Wou-ki at ‘In the Image of Asia: Moving across and between Location’, a conference at the Australian National University in Canberra. Both the conference and the wildlife exploration in Australia were unforgettable. Last but not least, another paper on Lin Fengmian, which grows out of a seminar paper from Mark Haxthausen’s Cubism course at Williams, is published in the July/August issue of Yishu: Journal of Contemporary Chinese Art. It is the first formal publication I have in the discipline of art history and I hope that more will come!”

George Philip LeBourdais (Fulbright Fellow, Switzerland; Stanford University, Ph.D. program in art history) "Glacier National Park seems a strange but appropriate origin for this dispatch. Sitting high among these ‘Alps of America,’ I have a good view of both my past year of Fulbright research in Switzerland and my upcoming doctoral study in California. Though the path of my research project Art and “The Alpine Myth”: On Representing Geographical Identity in Switzerland deviated almost daily, my year studying and researching at the University of Lausanne was an invaluable personal and professional experience. Thanks to the generosity and enthusiasm of my advising faculty member, Professor Philippe Kaenel, I felt welcomed and encouraged by the university’s art history department. My colleagues there helped me to investigate the rotating obligations and freedoms of museums, from Canton Genève to Sankt Gallen, public and private alike, as they try to quench the thirst for exhibitions that reflect local people and landscapes while promoting perspectives that rise beyond the shadow of the Alps. I crisscrossed the country like a vagabond, languishing on cheese and chocolate as I rode immaculate and devastatingly punctual trains to exhibitions in Bern, Basel, and Zurich. I even planned trips to meet up with classmates Amanda Hellman ’08 and Josh O’Driscoll ’07, who visited Switzerland at different times this year. That itinerant lifestyle fairly suited my collaboration with a research
group named VIATICALPES, partner of the Centre de Recherche sur la Littérature de Voyage de l’Université Paris-Sorbonne. I contributed towards the group’s primary goal of digitally cataloging drawings, etchings, and engravings published in journals from 18th-, 19th- and 20th-century Alpine explorers. I even had the great good fortune of later sketching and photographing many of those snowy routes and vistas myself! Now, as my trek across America continues, I’m close to the beginning of my Ph.D. program in Art History at Stanford, where I hope second-year student Yao Wu ’07 will be able to show me the ropes. But for now, let me sign off from Montana with a yodel of many thanks to all my friends and mentors in Williamstown!

Stephanie Schumann (Viewing in Private: International Contemporary Art Fair, New York, Director)

Jennifer Sichel (National Portrait Gallery, Washington, D.C., Research Assistant; University of Chicago, Ph.D. program in art history) “Over the past two years, I’ve been working with [former Clark-Oakley Fellow] Jonathan Katz on an exhibition called Hide/Seek: Difference and Desire in American Portraiture, which opens this October at the Smithsonian’s National Portrait Gallery. It’s the first ever explicitly queer themed show at a major American art museum—we’re quite excited. And I venture back into the cold this fall to begin work on my Ph.D. at the University of Chicago.”

Katie Steiner (Metropolitan Museum of Art, New York, American Art, Research Assistant; Frick Gallery, New York, Curatorial Assistant) “A professional highlight from the past year was the opportunity to author the Metropolitan Museum of Art blog for the exhibition American Stories: Paintings of Everyday Life, 1765–1915 (http://blog.metmuseum.org/americanstories/). Personal highlights include enrolling in a drawing class at the Art Students League in New York and exhibiting work in an employee art show at the Met. The research assistant position I have held for the past two years in the Met’s American Wing concludes on June 30, 2010, but I look forward to beginning a curatorial assistantship at the Frick Collection in July 2010.”

2009 ———

Katharine Albert (Portland Art Museum, Portland, Ore., Kress Foundation Interpretive Fellow) “This past year at the Portland Art Museum has been a wonderful learning experience as I have participated in a number of the changes that are taking place here. As the Kress Foundation Interpretive Fellow, I took on a variety of projects related to the museum’s partnership with Smarthistory.org, from podcast production to an evaluation of the museum’s iPod/Phone application. I also had the pleasure of collaborating with faculty from Portland State University to develop how the museum can be better used as a resource by the university community. This fall I will be getting married to Kyle Ward, a computer software engineer at Boeing, and moving back to the Seattle area. I am looking forward to teaching online for Portland State and becoming further immersed in the Northwest arts scene.”

Layla Bermeo (Philadelphia Museum of Art, Barra Foundation Fellow in the American Art Department; African American Museum of Philadelphia, guest curator) “After spending my post-Williams graduation summer perfecting my coleslaw recipe and sewing ‘vintage’ dresses with my mom, I spent the year as the Barra Foundation Fellow at the Philadelphia Museum of Art (PMA), assisting Kathy Foster with the research on an upcoming exhibition on Winslow Homer and his masterpiece, The Life Line. This project enabled me to work closely with the PMA’s dynamic curatorial staff and to take a fresh look at Homer, the subject of my Qualifying Paper. I also organized a small show of Currier & Ives lithographs, Railways of Hope and Fear, which gave me the opportunity to learn about the thrills and terrors of early American train travel, Westward Expansion, and exhibiting works on paper. Warm weather brought additional adventures, as I spent a spring week touring Southern historical sites with Ruthie Dibble and Rebecca Shaykin [both ’09]...stopping everywhere from Mount Vernon to the colonial mansions of Charleston. In summer 2010, Emily Arensman and Brooks Rich [both ’10] joined the staff of the PMA, and I was fortunate to draw on their insights as I wrapped up my fellowship. I recently accepted a position as a guest curator at the African American Museum in Philadelphia, and I am looking forward to researching and organizing an exhibition on African Americans in Paris, which will be held in conjunction with the Philadelphia International Festival of the Arts in April 2011.

Ruthie Dibble (Metropolitan Museum of Art, Tiffany & Co. Foundation Curatorial Intern in American Decorative Arts) “After graduating on the morning of Sunday, June 5, I made my way to New York City and began an internship at the Metropolitan Museum of Art on Monday, June 6. As the Tiffany & Co. Foundation Curatorial Intern in American Decorative Arts, I worked with the American Art curatorial staff, including Beth Wees ’77 and Katie Steiner ’08. Throughout the year I worked on a variety of projects, culminating in the exhibition Tiffany Studios and the Colonial Revival, which focused on Tiffany Studios design drawings. In the spring, fellow class of 2009 graduates Layla Bermeo and Rebecca Shaykin and I went on an epic road trip exploring American art and architecture below the Mason Dixon Line. This September (2010), I begin another year at the Met as the Douglass Foundation Fellow in American Art.”

Erica DiBenedetto (Jenny Holzer Studio, Hoosick Falls, N.Y., assistant) Erica is off to Princeton for Ph.D. studies.

Melina Doering (The Clark, Williamstown, Mass., Acting Assistant Director, RAP) Melina is off to Yale for Ph.D. studies.

Rebekah Flake (Regents School, Oxford, Miss., teacher) “Last year was well spent teaching humanities and developing curriculum for a classical high school, but I am so glad to be getting back in the studio full-time. For now I am staying in Mississippi to make art and continue researching aspects of geographic locations and diaspora. I am looking forward to working in this context for a few more years—the South has issues, to say the least! I join a small, thriving group of curators and artists here working in the University Museum and the Ole Miss Art Department to build up contemporary art in the region. In other words, things are great!”

Andrea Gyrody (UCLA, Ph.D. program in the history of art) “I spent the past year finishing up Ph.D. coursework at UCLA and working as a research assistant to Thomas Gaechgins, director of the Getty Research Institute. I also assisted with the upcoming exhibition Now Dig This! Art and Black Los Angeles at the Hammer Museum and became a contributing critic for Artforum.com. Exhausted, I made the wise decision to head overseas for the summer, stopping in Israel and France before settling in Berlin, where I’ve been pondering possible dissertation topics over Currywurst and Frites. I was also lucky to spend a week in Düsseldorf with my Amherst classmate Christianna Bonin,
who is headed to Williams this fall! And to top it off, Charles Kang ’10 and I had an essay, on the performance work of Chinese artist Song Dong, published by Gastronomica in August.”

Diana Nawi (Museum of Contemporary Art, Chicago, IL, Marjorie Susman Curatorial Fellow) “After graduating Williams in 2009 I packed my intrepid Volvo for a drive halfway across the country to Chicago to begin a one-year position at the Museum of Contemporary Art as the Marjorie Susman Curatorial Fellow. My time at the MCA was incredibly busy and productive. I worked on a variety of projects with the entire curatorial staff. The highlights of my year were serving as an adjunct lecturer for a University of Illinois at Chicago graduate course on museum studies, coordinating Jeremy Deller’s *It Is What It Is: Conversations about Iraq* (a life changing project to be sure), and assisting on the exhibition and accompanying catalogue for Alexander Calder and Contemporary Art: *Form, Balance, Joy*. It was great to spend a year in Chicago (the winter wasn’t so bad after all and the city certainly has its fair share of cute neighborhoods and amazing restaurants) and my time at the MCA was illuminating. At the end of the summer of 2010, I took a position with the Guggenheim as an assistant curator on the Abu Dhabi Project and anticipate an exciting next few years working towards the development of this new institution.”

Jamie Sanecki (University of Pennsylvania, Ph.D. program in art history) “I have enjoyed my first year in the Ph.D. program at Penn. I took a number of great courses, including a curatorial seminar in which we prepared the exhibition *Archaeologists and Travelers in Ottoman Lands*, which will be on view at the Penn Museum from September 2010 until June 2011 and then head to the Pera Museum, Istanbul. I wrote an essay on an unpublished painting by the 19th-century Ottoman artist Osman Hamdi Bey, which will appear in the online exhibition catalogue this year and in print in 2011. Over the summer a departmental pre-dissertation fellowship brought me to Bologna, where I studied Italian and explored the medieval art of northern Italy, along with side trips to Germany, Austria, and Slovakia.”

Rebecca Shaykin (Brooklyn Museum, Intern; and Williams College, Teaching Assistant; and WCMA Curatorial Assistant) “My year-long internship at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum has been tremendously rewarding. I have had the pleasure of working on several exhibitions, including *Kiki Smith: Sojourn* and *Seductive Subversion: Women Pop Artists, 1958-1968*. Though I did move to Brooklyn, by spring I was a regular on the Williamsburg circuit again, teaching ARTH 102 conferences, curating an exhibition at WCMA (*This Girl Bends: Art and Feminism Since 1960*), and dog-sitting a most lovable pair of poodle mixes. This summer I happily accepted a research position with the Camille Pissarro Drawings Catalogue Raisonné Project. I am having a blast working with Joachim Pissarro and his colleague Rick Brettell on a number of ventures, including two Pissarro exhibitions slated to open soon at the Clark. Perhaps more entertaining than the above professional update is the news that Layla Bermeo, Ruthie Dibble, and I took a road-trip down to Charleston this past spring in search of Southern decorative arts and Am’rican history. Attached you’ll find two photos: the first of Layla and Ruthie re-enacting the Civil War in an antique shop in South Carolina, the second, taken at Mount Vernon, on part of George Washington’s farmland (possibly the most all-American moment of our trip) of the same two posed in a ‘lost Homer painting’ (note: were I a master of Photoshop, Layla would be holding a milk pail in her right hand). This October, I begin working at the Jewish Museum in New York as a Curatorial Assistant for Mason Klein.”

Veronika Totos (Brown University, Ph.D. program in the history of art) “I had an incredibly exciting first year at the Ph.D. program at Brown University. I had the opportunity to take great classes ranging from Film Architecture to performance art, film theory and Russian language. We organized an exhibition on royal festival books with other grad students in our department, for which I took on the task to research the 1856 coronation book of Tsar Alexander II of Russia. It was a riveting experience, and I got a chance to practice my newly acquired Russian language skills! Besides classes and research, working on the planning committee for our graduate student symposium for next fall has been keeping me busy. I am looking forward to October 15th and 16th, the date of our symposium on ‘The Human Scale,’ hopefully with many great talks from grad students from a host of other programs. The summer is promising some interesting things, too. I will be studying French language; and I am honored to receive the Kermit Champa Memorial Fund Award, dedicated to help graduate students travel to visit museums, exhibitions, and installations.

We hope that you have enjoyed this year’s newsletter. Please help to make next year’s even more informative by dropping a note concerning the major events in your professional life (and personal, too), along with suggestions and corrections, to Marc Simpson, Williams College Graduate Program in the History of Art, Box 8, Williamstown, MA 01267; or call 413-458-0595; or email msimpson@williams.edu. Don’t forget to check out the Program’s new, updated website at www.williams.edu/gradart. And consider subscribing to the listserv! Almost 250 people now belong—and have calls for papers, job announcements, doings here in Williamstown, and more sent to their email accounts.
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